



Presented
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the Centre for

**REFORMATION
and
RENAISSANCE
STUDIES**

VICTORIA
UNIVERSITY

by
H.R. Secor

THE
POETICAL WORKS
OR
JOHN MILTON.

Былое чадо

THE
POETICAL WORKS

OF

JOHN MILTON,

WITH NOTES OF VARIOUS AUTHORS.

TO WHICH ARE ADDED ILLUSTRATIONS,

AND

SOME ACCOUNT OF

THE LIFE AND WRITINGS OF MILTON,

BY THE REV. HENRY J. TODD, M.A. F.A.S.
RECTOR OF ALLHALLOWS, LOMBARD-STREET, &c.

THE SECOND EDITION, WITH CONSIDERABLE ADDITIONS,

AND WITH

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БИОЛКОВСКАЯ ТЕХНОЛОГИЯ

ПРОДУКТОВЫХ МАТЕРИАЛОВ

ИЗДЕЛИЙ И ПРОДУКТОВЫХ

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CONTENTS
OF THE SEVENTH VOLUME.

ODES, viz.

	Page
On the Morning of Christ's Nativity	3
The Passion	29
Upon the Circumcision	37
On the Death of a fair Infant	41
On Time	50
At a solemn Musick	52
Various Readings of the Ode at a Solemn Musick, from the Cambridge MS.	57
On the Death of the Marchioness of Winchester	59
On May Morning	66

MISCELLANIES, viz.

At a Vacation Exercise in the College	71
Epitaph on Shakspere	85
On Hobson, the University Carrier	88
On the same	89
On the New Forcers of Conscience under the Long Parliament	92
Various Readings of the same	98

TRANSLATIONS, viz.

Horace to Pyrrha	101
Fragments	104, &c.

CONTENTS.

	Page
PSALMS - - - - -	109, &c.
Paraphrase of PSALM CXIV. - - - -	147
Paraphrase of PSALM CXXXVI. - - - -	150

ELEGIARUM LIBER, &c. viz.

De Authore Testimonia - - - -	161
Mr. Warton's Preliminary Observations on the Latin Verses - - - -	169
EL. I. Ad Carolum Deodatum - - - -	175
II. In Obitum Præconis Academici Cantabri- giensis - - - -	189
III. In Obitum Præfulis Wintoniensis - - - -	192
IV. Ad Thomam Junium - - - -	201
V. In adventum veris - - - -	213
VI. Ad Carolum Deodatum rari commorantem	225
VII. Anno Ætatis XIX. - - - -	234

EPIGRAMMATUM LIBER, viz.

EP. I. In Prodictionem Bombardicam - - - -	249
II. In eandem - - - -	249
III. In eandem - - - -	250
IV. In eandem - - - -	250
V. In Inventorem Bombardæ - - - -	251
VI. Ad Leonoram Romæ canentem - - - -	252
VII. Ad eandem - - - -	255
VIII. Ad eandem - - - -	257
IX. In Salmasi Hundredam - - - -	258
X. In Salmasium - - - -	260
XI. In Morum - - - -	263

CONTENTS.

	Page
XII. <i>Apologus de rustico et hero</i> - - - - -	267
XIII. <i>Ad Christinam Saecorum Reginam</i> - - - - -	268
<i>Manuscript account of Christina</i> - - - - -	270, &c.

SILVARUM LIBER, viz.

Dr. C. Burney's Preliminary Observations on the Greek Verses - - - - -	277
<i>Psalmus CXIV. Græcè</i> - - - - -	300
<i>Philosophus ad regem, &c. Græcè</i> - - - - -	302
<i>In effigie ejus Sculptorem. Græcè</i> - - - - -	303
<i>In Obitum Procancellarii, Medici</i> - - - - -	305
<i>In Quintum Novembbris</i> - - - - -	310
<i>In Obitum Præfulis Eliensis</i> - - - - -	329
<i>Naturam non pati feniū</i> - - - - -	333
<i>De Ideâ Platonicâ quemadmodum Aristoteles intellexit</i> - - - - -	338
<i>Ad Patrem</i> - - - - -	342
<i>Ad Salfillum</i> - - - - -	351
<i>Manus</i> - - - - -	355
<i>Epitaphium Damonis</i> - - - - -	369
<i>Ad Joannem Rousium</i> - - - - -	390
<i>Baron's Imitations of Milton's early Poems</i> - - - - -	409
<i>Glossarial Index</i> - - - - -	416

O D E S.

O D E R

O D E S.

ON THE
MORNING
OF
CHRIST'S NATIVITY.*

I.

THIS is the month, and this the happy morn,
Wherein the Son of Heaven's Eternal King,

* This Ode, in which the many learned allusions are highly poetical, was probably composed as a college-exercise at Cambridge, our author being now only twenty-one years old. In the edition of 1645, in its title it is said to have been written in 1629. We are informed by himself, that he was employed in writing this piece, in the conclusion of the sixth Elegy to his friend Deodate, which appears to have been sent about the close of the month December. Deodate had inquired how he was spending his time. Milton answers, v. 81.

“ Paciferum canimus cœlesti semine regem,
“ Faustaque sacratis fæcula paæta libris ;
“ Vagitumque Dei, et stabulantem paupere tecto
“ Qui suprema suo cum patre regna colit.
“ Stelliparumque polum, modulantesque æthere turmas.”

Of wedded Maid and Virgin Mother born,
Our great redemption from above did bring ;
For so the holy sages once did sing, 5

That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

The concluding pentameter of the paragraph points out the best part of the Ode.

“ *Et subito elisos ad sua fana deos.*”

See st. xix, and st. xxvi.

“ The Oracles are dumb,

“ No voice or hideous hum, &c.”

The rest of the Ode chiefly consists of a string of affected conceits, which his early youth, and the fashion of the times, can only excuse. But there is a dignity and simplicity in these lines, worthy the maturest years, and the best times, st. iv.

“ No war, or battle’s sound,

“ Was heard the world around,

“ The idle spear and shield were high up hung;

“ The hooked chariot stood

“ Unstain’d with human blood ;

“ The trumpet spake not to the armed throng ;

“ And kings sat still with awful eye,

“ As if they surely knew their Sovran Lord was nigh.”

Nor is the poetry of the stanza immediately following, an expression or two excepted, unworthy of Milton. But I must avoid general anticipation, and come to particulars. T. WARTON.

Ver. 3. *Of wedded Maid and Virgin Mother born,*] This is in Crashaw’s manner, who calls the Virgin Mary “ *maiden Wife, and maiden Mother too.*” See his *Poems*, p. 119. Paris edit. 1652. Sylvester calls her “ *maid and mother,*” Du Bart. 1621, p. 17. But see the *Christus Patiens* of Gregory Nazianzen, at the beginning, S. Greg. Naz. Opp. fol. Par. tom. ii. 1611.

‘Ως ἐν σόματος ΜΗΤΡΟΠΑΡΘΕΝΟΥ τέφης. TODD.

Ver. 5. ————— *sages*] The prophets of the Old Testament. T. WARTON.

II.

That glorious form, that light unsufferable,
And that far-beaming blaze of majesty,
Wherewith he wont at Heaven's high council-table

10

To fit the midst of Trinal Unity,
He laid aside; and, here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome house of mortal
clay.

III.

Say, heavenly Muse, shall not thy sacred vein 15
Afford a present to the Infant God?
Hast thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,
Now while the heaven, by the sun's team untrod,

Ver. 14. ——— *a darksome house of mortal clay.*] So, in *The Scourge of Villanie*, 1598. B. iii. Sat. viii. of the soul leaving the body :

“ Leauing his smoakie house of mortall clay.” TODD.

Ver. 19. ——— *by the sun's team untrod,*] Perhaps from Shakespeare's “heavenly-harness'd team,” Hen. IV. P. A. ii. S. iv. which Randolph imitates, *Poems*, 2d edit. 1640. p. 74.

“ the sunne,
“ Where he unarness'd, and where's teame begunne.”

Sylvester has the sun's “tyer-less teem,” Du Bart. 1621, p. 84. Again, “The Sun turns back his teem,” p. 226. In Kyd's *Cornelia*, 1595, we find Night's “flow-pac'd team;” and, in Fletcher's *Faithful Shepherdess*, Night's “lazy team.” TODD.

Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

21

IV.

See, how from far, upon the eastern road,
The star-led wisards haste with odours sweet:
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet; 25
Have thou the honour first thy Lord to greet,
And join thy voice unto the Angel quire,
From outhis secret altar touch'd with hallow'd fire.

Ver. 21. ——— *the spangled host keep watch in squadrons bright?*] See the Note on *Comus*, v. 113. The stars are called “the skie's bright sentinels,” in Poole's *English Parnassus*, p. 542. And “the spangled squadrons of the night,” in Chamberlayne's *Pharonnida*, 1659. B. 4. p. 39. Sylvester, as Mr. Dunster also remarks, calls the angels “heaven's glorious host in nimble *squadrons*, &c.” Du Bart. p. 13. Drummond describes the angels “arch'd in *squadrons bright*,” Poems, p. 286. And Spenser, F. Q. ii. viii. 2.

“ They for us fight, they watch and dewly ward,
“ And their bright *squadrons* round about us plant.”

TODD.

Ver. 23. *The star-led wisards*] *Wise-men*. So Spenser calls the ancient philosophers, the “antique wisards,” *Faer. Qu.* iv. xii. 2. And he says that Lucifer's kingdom was upheld by the policy, “and strong advizement, of six *wisards old*.” That is, six wise counsellors. *Ibid. i. iv. 12, 18.* Proteus is styled the “Carpathian *wisard*,” *Comus*, ver. 872. See also what is said of the river Dee, in *Lycidas*, ver. 55. T. WARTON.

Bancroft, in his *Second Booke of Epigrammes*, 12mo. 1639. Ep. 228, adopts Milton's epithet:

“ The *starre-led* fages, that would Christ behold,
“ Did presents bring, &c.” TODD.

Ver. 28. *From out his secret altar touch'd with hallow'd fire.*

THE HYMN.

I.

IT was the winter wild,
While the heaven-born child

30

All meanly wrapt in the rude manger lies;
Nature, in awe to him,
Had doff'd her gaudy trim,
With her great Master so to sympathize:
It was no seafon then for her
To wanton with the sun, her lusty paramour.

II.

Only with speeches fair
She wooes the gentle air

Alluding to *Isaiah* vi. 6, 7. In his *Reason of Ch. Government* Milton has another beautiful allusion to the same passage, which I quoted in a note on *Par. Loft*, B. i. 17. As Pope's *Messiah* is formed upon passages taken from the prophet Isaiah, he very properly invokes the same divine Spirit:

————— “ O thou my voice inspire,
“ Who touch'd *Isaiah's* hallow'd lips with fire.”

NEWTON.

Ver. 32. *Nature, in awe to him,*] Here is an imitation of Petrarch's third Sonnet.

“ Era 'l giorno, ch'al sol si scoloraro,
“ Per la pietà del suo fattore, i rai;
“ Quand' i fui preso, &c.” Jos. WARTON.

Ver. 38. *She wooes the gentle air &c.*] Somewhat in the manner of Sylvester, *Du Bart.* edit. 1621. p. 222.

————— “ it resembles Nature's mantle fair,
“ When in the funne, in pomp all glistering,
She feems with smiles to woo the gawdie spring.”

TODD.

To hide her guilty front with innocent snow ;
 And on her naked shame, 40
 Pollute with sinful blame,

The faintly veil of maiden white to throw ;
 Confounded, that her Maker's eyes
 Should look so near upon her foul deformities.

III.

But he, her fears to cease, 45
 Sent down the meek-ey'd Peace ;

She, crown'd with olive green, came softly
 Sliding
 Down through the turning sphere,
 His ready harbinger,

With turtle wing the amorous clouds dividing ;
 And, waving wide her myrtle wand, 51
 She strikes an universal peace through sea and
 land.

Ver. 52. *She strikes an universal peace through sea and land.*] Doctor Newton perhaps too nicely remarks, that for *Peace to strike a peace* is an inaccuracy. Yet he allows that *fædus ferire* is classical. But Roman phraseology is here quite out of the question. It is not a league, or agreement of peace between two parties that is intended. A quick and universal diffusion is the idea. It was done as with a stroke. T. WARTON.

Yet it will perhaps be generally supposed that Milton had the *ferire fædus*, which Stephens interprets *pacem componere*, in his mind. We may compare Beaumont and Fletcher's *Maid's Tragedy*, where Neptune is invoked by Æolus to *strike a calm*, that is, by the waving of his trident, A. i. S. ii.

“ Descend with all thy gods, and all their power,
 “ To *strike a calm.*” DUNSTER.

IV.

Nor war, or battle's found,
Was heard the world around :

The idle spear and shield were high up hung ;
The hooked chariot stood
Unstain'd with hostile blood ;

The trumpet spake not to the armed throng ;
And kings sat still with awful eye,
As if they surely knew their Sovran Lord was by.

V.

But peaceful was the night,
Wherein the Prince of light

His reign of peace upon the earth began :
The winds, with wonder whist,
Smoothly the waters kist,

Ver. 55. *The idle spear and shield were high up hung;*] Chivalry and Gothick manners were here in Milton's mind, as Mr. Warton has remarked. See the note on *Sans. Agon.* v. 1736. And Tasso, *Gier. Lib. c.* and ft. ult. of Godfrey :

“ Viene al tempio con gli altri il sommo duce ;
“ E qui l' arme sospende.” TODD.

Ver. 56. *The hooked chariot stood
Unstain'd with hostile blood,*] Liv. L. xxxvii. xli.
“ *Falcatæ quadrigæ, quibus se perturbaturum hostium aciem Antiochus crediderat, in suos terrorem verterunt.*” BOWLE.

Ver. 64. *The winds, &c.*] Ovid, *Metam.* xi. 745.

“ Perque dies placidos hyberno tempore septem
“ *Incubat Halcyone pendentibus æquore nidis :*
“ Tum via tuta maris ; ventos custodit et arcet
“ *Æolus egressu, &c.*”

Whist is silenced. In Stanyhurst's Virgil, *Intentique ora tenebant*, is translated, *They WHISTED all.* B. ii. i. T. WARTON.

Whispering new joys to the mild ocean,
 Who now hath quite forgot to rave,
 While birds of calm sit brooding on the charmed
 wave.

VI.

The stars, with deep amaze,
 Stand fix'd in stedfast gaze,

70

Bending one way their precious influence ;
 And will not take their flight,
 For all the morning light,

Or Lucifer that often warn'd them thence ;
 But in their glimmering orbs did glow, 75
 Until their Lord himself bespake, and bid
 them go.

VII.

And, though the shady gloom
 Had given day her room,

But this line may perhaps be more minutely illustrated from
 Marlowe and Nash's *Dido*, 1594.

“ The ayre is cleere, and Southerne windes are *whist*.” TODD.

Ver. 77. *And, though the shady gloom, &c.]* Mr. Bowle saw
 with me, that this stanza is a copy of one in Spenser's *April*.

“ I fawe Phoebus thrust out his golden hede
 “ Vpon her to gaze :
 “ But, when he saw howe broade her beames did sprede,
 “ It did him amaze.
 “ Hee blusht to see another sunne belowe :
 “ Ne durst againe his firie face outshewe, &c.”

So also G. Fletcher on a similiar subject, in his *Christ's Victorie*,
 p. i. st. 78.

“ Heaven awakened all his eyes
 “ To see *another sunne* at midnight rise.”

And afterwards, he adds “ the cursed oracles were stricken
 dumb.” T. WARTON.

The sun himself withheld his wonted speed,
And hid his head for shame, 80
As his inferiour flame
The new-enlighten'd world no more should need;
He saw a greater sun appear
Than his bright throne, or burning axletree,
could bear.

VIII.

The shepherds on the lawn, 85
Or e'er the point of dawn,
Sat simply chatting in a rustick row;
Full little thought they then,
That the mighty Pan 89

Ver. 79. *The sun himself withheld his wonted speed, &c.]* See
Drummond's *Flowers of Sion*, 1623.

“ The sun from sinfull eyes hath vail'd his light,
“ And faintlie iourneys vp heavens sapphire path.”

TODD.

Ver. 89. *That the mighty Pan,*
Was kindly come to live with them below ;] That is,
with the shepherds on the lawn. So in Spenser's *May*, which
Milton imitates in *Lycidas*.

“ I muse what account both theſe will make :
“ The one for the hire which he doth take,
“ And th' other for leaving his lordes taske,
“ When great Pan account of Shepheards ſhall alſe.”

Again,

“ For Pan himſelf was their inheritaunce.”

Again, in *July*.

“ The brethren Twelve that kept yfere
“ The flockes of mightie Pan.”

We ſhould recollect, that Christ is styled a ſhepherd in the ſacred

Was kindly come to live with them below ;
 Perhaps their loves, or else their sheep,
 Was all that did their silly thoughts so busy keep.

IX.

When such musick sweet
 Their hearts and ears did greet,

As never was by mortal finger strook ; 95
 Divinely-warbled voice
 Answering the stringed noise,

As all their souls in blissful rapture took :
 The air, such pleasure loth to lose,
 With thousand echoes still prolongs each hea-
 venly close. 100

X.

Nature that heard such sound,
 Beneath the hollow round

Of Cynthia's seat, the airy region thrilling,
 Now was almost won
 To think her part was done, 105

writings. Mr. Bowle observes, that Dante calls him Jupiter,
Purgat. C. vi. v. 118.

“ O sommo *Giore*,
 “ Che fosti'n terra per nos crucifisso.”

And that this passage is literally adopted by Pulci, *Morgant.*
Magg. C. ii. v. 2. T. WARTON.

Ver. 95. *As never was by mortal finger strook ;*
Divinely-warbled voice
Answering the stringed noise,] Herc, as Mr. Dun-
 ster also has noticed, are Sylvester's rhymes and expression, *Du
 Bart.* ed. supr. p. 101.

“ Suffer, at least, to my sad dying voice
 “ My doleful fingers to comfort their noise.” TODD.

And that her reign had here its last fulfilling ;
 She knew such harmony alone
 Could hold all Heaven and Earth in happier
 union.

XI.

At last surrounds their sight
 A globe of circular light, 110
 That with long beams the shamefac'd night
 array'd ;
 The helmed Cherubim,
 And sworded Seraphim,
 Are seen in glittering ranks with wings dif-
 play'd,
 Harping in loud and solemn quire, 115
 With unexpressive notes, to Heaven's new-born
 Heir.

XII.

Such musick (as 'tis said)
 Before was never made,

Ver. 112. — *helmed*] So, in *Par. Loft*, B. vi. 840. “ O'er
 helms and *helmed* heads he rode.” Drayton has “ *helmed* head.”
Polyolb. S. viii. T. WARTON.

We may trace *helmed* to Chaucer, Tr. and Cr. ii. 593.

“ By Mars the god, that *helmed* is of stiele.” TODD.

Ver. 116. *With unexpressive notes,*] So, in *Lycidas*, v. 176.

“ And hears the *unexpressive* nuptial song.”

The word, which is the object of this note, was perhaps coined
 by Shakspere, *As you Like it*, A. iii. S. ii.

“ The fair, the chaste, and *unexpressive* She.” T. WARTON.

Ver. 117. *Such musick (as 'tis said)*] See this musick de-
 scribed, *Par. Loft*, B. vii, 558, and seq. T. WARTON.

But when of old the sons of morning fung,
While the Creator great 120
His constellations set,

And the well-balanc'd world on hinges hung ;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel
keep.

XIII.

Ring out, ye crystal spheres, 125
Once blefs our human ears,

If ye have power to touch our senfes so ;
And let your silver chime
Move in melodious time ; 129
And let the base of Heaven's deep organ blow ;
And, with your ninefold harmony,
Make up full confort to the angelick symphony.

XIV.

For, if such holy song
Enwrap our fancy long, 134
Time will run back, and fetch the age of gold ;

Ver. 128. ————— your silver chime] So, in Machin's *Dumbe Knight*, 1608.

" It was as *silver* as the *chime of spheres.*" TODD.

Ver. 130. *And let the base of Heaven's deep organ blow ;]* Here is another idea catched by Milton from Saint Paul's cathedral while he was a school-boy. Milton was not yet a puritan. Afterwards, he and his friends the fanaticks would not have allowed of so papistical an establishment as an Organ and Choir, even in Heaven. T. WARTON.

Ver. 131. *And with your ninefold harmony.]* There being " nine infolded spheres," as in *Arcades*, v. 64. NEWTON.

And speckled Vanity
Will sicken soon and die,

And leprous Sin will melt from earthly mould;
And Hell itself will pass away,
And leave her dolorous mansions to the peering
day.

140

Ver. 136. *And speckled Vanity*

Will sicken soon and die,] Plainly taken from the *maculatum nefas* of Horace. *Od. v. 4. 23.* Jos. WARTON.

Vanity dressed in a variety of gaudy colours. Unless he means *spots*, the marks of disease and corruption, and the symptoms of approaching death. T. WARTON.

Ver. 138. *And leprous Sin will melt]* The “*leprosie of Sin*” is a phrase in Sylvester, *Du Bart.* edit. 1621, p. 183. Again, p. 347. “*The leprosie of our contagious sin.*” See also Beaumont and Fletcher, *Maid’s Tragedy*, A. iv. S. i.

“ My whole life is so *leprous*, it infects
“ All my repentance.” TODD.

Ver. 139. *And Hell itself will pass away,*

And leave her dolorous mansions to the peering day.]

The image is in Virgil, *Aen.* viii. 245.

“ Regna recludat
“ Pallida, diis invisa; superque immane barathrum
“ Cernatur, trepidentque immisso lumine Manes.”

Peering, that is, *overlooking* or *prying*, is frequent in Spenser and Shakspere. I will give one instance from the latter. *Coriolan.* A. ii. S. iii.

“ And mountainous Errour be too deeply pil’d
“ For Truth to over-peer.” T. WARTON.

I cannot accede to Mr. Warton’s idea of *peering*. The morning when *dawning* is commonly described by the old poets as *peering*: to *peer* is to *make its first appearance*. The peering day here is the first dawn of the Gospel, by the birth of the Redeemer. The Sun of Righteousness fully rose, when he began to exercise his ministry. DUNSTER.

XV.

Yea, Truth and Justice then
Will down return to men,

Orb'd in a rainbow ; and, like glories wearing,
Mercy will sit between,
Thron'd in celestial sheen,

145

Ver. 143. *Orb'd in a rainbow ; and, like glories wearing,
Mercy will sit between,]* Here is an emendation
of Milton's riper genius. The passage is thus printed in the first
edition, 1645.

“ The enamell'd arras of the rainbow wearing ;
“ And Mercy set between, &c.”

The rich and variegated colours of *tapestry* were now familiar to
the eye. T. WARTON.

Milton's description is here supposed by Mr. Dunster to have originated from a *picture* : I subjoin his acute remark. “ To Sylvester's Translation of Du Bartas's *Triumph of Faith*, there is a Frontispiece, that might have furnished it. The subject is from Rev. ii. 10. “ *Be thou faithful unto death ; and I will give thee a crown of life.*” The design is, Christ descending to judgement, and the Faithful appearing before the judgement-seat of Christ, and receiving their rewards. The judge is seated, “ amidst a blaze of light,” on a small rainbow ; and is completely encircled by another “ orbicular,” or rather oval, one. Under him are some wreathed or “ tissued” clouds ; which he may be imagined in the act of propelling, or “ directing with his feet.” Just beneath these clouds, a large rainbow extends over the Holy City ; in front of which the dead are seen rising out of the grave.” See *Conjectures on Milton's early reading*, &c. p. 47.

But perhaps the following impressive passage in Drummond's *Shadow of the Judgement* might have been here in the young poet's mind :

“ Millions of Angels in the lofty height,
“ Clad in pure gold, and the electre bright,

With radiant feet the tissued clouds down
steering ;
And Heaven, as at some festival,
Will open wide the gates of her high palace hall.

XVI.

But wisest Fate says no,
This must not yet be so,

150

The Babe yet lies in smiling infancy,
That on the bitter cross
Must redeem our loss ;

So both himself and us to glorify :
Yet first, to those ychain'd in sleep, 155
The wakeful trump of doom must thunder
through the deep ;

XVII.

With such a horrid clang

“ Ushering the way still where the judge should move,
“ In *radiant rainbows* vault the skies above ;
“ Which quickly open, like a curtain driven,
“ And beaming glory shews the King of Heaven.”

The verb *orb*, I must add, is used by our author, *Reason of Ch. Gov. B. i. Ch. 1.* “ Our happiness may *orb* itself into a thousand vagancies of glory and delight.” TODD.

Ver. 146. *With radiant feet*] Isaiah, lii. 7. “ How beautiful upon the mountains are the feet of him that bringeth good tidings —that publisheth salvation, that faith unto Sion, Thy God reigneth.” DUNSTER.

Ver. 156. *The wakeful trump of doom must thunder through the deep* ;] A line of great energy, elegant and sublime. T. WARTON.

Ver. 157. *With such a horrid clang*] *Clang* is *clangour*. So of a multitude of birds, *Par. Loft*, B. vii. 422.

As on mount Sinai rang,

While the red fire and smouldring clouds out
brake :

The aged earth aghast,

160

With terrore of that blast,

Shall from the surface to the center shake ;

When, at the world's last session,

The dreadful Judge in middle air shall spread his
throne.

XVIII.

And then at last our bliss

165

Full and perfect is,

But now begins ; for, from this happy day,
The old Dragon, under ground
In straiter limits bound,

Not half so far casts his usurped sway ; 170
And, wroth to see his kingdom fail,

— “ Soaring the air sublime

“ With clang despis'd the ground.”

But see Steevens's Note, *Tam. Shr.* vol. iii. Johnf. Steev. *Shak-*
peare, p. 435. T. WARTON.

Ver. 159. — and smouldring clouds] So, in Spenser,
Faer. Qu. i. viii. 9.

“ Enrol'd in flames and smouldring dreriment.”

And in Fairfax's *Tafſo*, B. xiii. st. 61.

“ And in each vein a smouldring fire there dwelt.”

NEWTON.

Add to doctor Newton's instances, *Faer. Qu.* i. vii. 13.

“ Through smouldry cloud of dusky stincking smoke.”

Smouldring, or *smouldry*, *hot*, *sweltering*. Perhaps from the
Anglo-Saxon, *Smolt*, *hot weather*. T. WARTON.

Swindges the scaly horrour of his folded tail.

XIX.

The oracles are dumb,
No voice or hideous hum

Runs through the arched roof in words de-
ceiving. 175

Apollo from his shrine
Can no more divine,

Ver. 172. *Swindges the scaly horrour of his folded tail.*] This strong image is copied from the descriptions of serpents and dragons in the old Romances and Ariosto. There is a fine picture by Guido, representing Michael the Arch-Angel, treading on Satan, who has such a tail as is here described.

JOS. WARTON.

The old serpent finding his power confined and his dominion contracted, vents his indignation and revenge, in brandishing the horrid folds of his scaly tail. Compare Sylvester's *Du Bartas*, (p. 205. 4to.) of a Lion beating his sides with his tail.

“ Then often *swindging* with his finewie traine, &c.”

T. WARTON.

But see Chapman's *Cæsar and Pompey*, 1607, of a lion enraged : “ And then his fides he *swinges* with his sterne.” Waller describes the “ *tail's impetuous swinge*” of the whale, *Batt. Summ. I&II. c. iii.* Milton's description of the dragon's venting his rage is certainly masterly and striking. Cowley, in his *Davideis*, B. i. feebly says that the devil, exasperated, “ *with his long tail lash'd* his breast.” And Marino paints him “ *biting*,” in his fury, “ *his twisted tail.*” See *Strange de gli Iunocenti*, edit. 1633, li. i. st. xviii. TODD.

Ver. 173. *The oracles &c.*] Attention is irresistibly awakened, and engaged, by the air of solemnity and enthusiasm that reigns in this stanza and some that follow. Such is the power of true poetry, that one is almost inclined to believe the superstitions real. JOS. WARTON.

With hollow shriek the steep of Delphos
leaving.

No nightly trance, or breathed spell,
Inspires the pale-ey'd priest from the prophetick
cell.

180

XX.

The lonely mountains o'er,
And the resounding shore,

Ver. 180. *Inspires the pale-ey'd priest*] Milton was impressed with reading Euripides's tragedy of *Ion*, which suggested these ideas. T. WARTON.

This passage of Milton, it should be added, suggested a beautiful line to Pope, *Eloisa*, v. 21.

"Shrines, where their vigils pale-ey'd virgins keep." TODD.

Ver. 181. *The lonely mountains o'er,
And the resounding shore,*

A voice of weeping heard and loud lament;]

Although Milton was well acquainted with all the Greek writers in their original languages, and might have seen the groundwork of this tradition of a voice proclaiming the death of the great Pan, and cessation of Oracles, in Plutarch on the *Defect of Oracles*, and the fifth book of Eusebius's *Præparatio Euangelica*, yet it is most probable, that the whole allusion was suggested to his imagination by a Note of the old commentator on Spenser's *Pastorals* in *May*, who copied Lavaterus's treatise *De Lemuribus*, newly translalted into English. "About the time that our Lord suffered his most bitter Passion, certaine persons fayling from Italie to Cyprus, and passing by certaine iles called Paxa, heard a voyce calling aloud Thamus, Thamus, the pylot of the ship; who, giuing eare to the cry, was bidden when he came to Palodas to tell, that the great god Pan was dead: which he doubting to doe, yet for that when he came to Palodas, there was such a calme of wind, that the ship stood still in the sea vnmoored, he was forced to cry aloud, that Pan was dead: Wherewithall, there was heard such piteous outcries and dreadful shrieking, as

A voice of weeping heard and loud lament;
 From haunted spring and dale,
 Edg'd with poplar pale,

185

The parting Genius is with sighing sent;

hath not been the like. By which Pan, though of some be vnderstood the great Sathanas, whose kingdom was at that time by Christ conquered, and the gates of hell broken vp, for at that time all Oracles surceased, and enchanted spirits that were wont to delude the people thenceforth held their peace, &c." So also Hakewill, in his *Apologie*, Lib. iii. §. 2. p. 208. edit. 1630. But this is a second edition. And Sandys has much the same story; who adds, that on the report of Thamuz, "was heard a great lamentation, accompanied with many groans and skreeches." At which time also, he says, the *Oracles* of Apollo became silent. *Travels*, p. 11. edit. 1627. Compare *Parad. Reg.* B. i. 456. If we connect these three lines with the general subject of the last stanza, undoubtedly Milton, in the *voice of weeping and loud lament*, referred to this story, from whatsoever source it was drawn. But if, without such a retrospect, they belong only to the context and purport of their own stanza, he implies the lamentations of the nymphs and wood-gods at their leaving their haunts. Doctor Newton observes, that this allusion to the notion of the cessation of Oracles at the coming of Christ, was allowable enough in a young poet. Surely, nothing could have been more allowable in an old poet. And how poetically is it extended to the pagan divinities, and the oriental idolatries?

T. WARTON.

Ver. 183. *A voice of weeping heard and loud lament;*] This is scriptural, Mat, ii. 18. "In Rama was there a voice heard, lamentation, and weeping, &c." T. WARTON.

Ver. 184. *From haunted spring]* As in *Par. Lost*, B. iii. 27. "Where the Muses haunt clear spring." See also *L'Allegro*, v. 130. "On summer eves by haunted stream." Hence Thomson, in his *Summer*, v. 12. "The brink of haunted stream."

TODD.

Ver. 186. *The parting Genius is with sighing sent; &c.]* So when the enchanted forest in Tasso is cut down, Fairfax, in his

With flower-inwoven tresses torn
The Nymphs in twilight shade of tangled thickets
mourn.

XXI.

In consecrated earth,
And on the holy hearth, 190
The Lars, and Lemures, moan with midnight
plaint ;
In urns, and altars round,
A drear and dying sound
Affrights the Flamens at their service quaint ;
And the chill marble seems to sweat, 195
While each peculiar Power foregoes his wonted
feat.

translation, thus romantically enlarges the original, B. iii. ft. 75.

“ And now the axe rag’d in the forrest wilde,
“ The Echo sighed in the groves unseene,
“ The weeping Nymphs fled from their bowels exile.”

TODD.

Ver. 191. *The Lars,*] Mr. Dunster objects to the sound of the word *Lars*, and wishes that it could have been *Lares*. But *Lars*, I conceive, was not an uncommon expression in our old poetry. Massinger, in the opening of his *Great Duke of Florence* which was licensed for acting in 1627, and published in 1636, thus writes :

“ As dear to me as the old Romans held
“ Their houshold *Lars*, whom they believ’d had power
“ To bles and guard their families.” TODD.

Ver. 195. — *the chill marble seems to sweat,*] Among the prodigia at the death of Julius Cesar, Virgil notices, “ *mœstum illacrymat templis ebur, æraque sudant,*” Georg. i. 480.

DUNSTER.

Ver. 196 *While each peculiar Power foregoes his wonted seat,*] Virgil, *Aen.* ii. 351.

XXII.

Peor and Baälim

Forfave their temples dim,

With that twice-batter'd God of Palestine ;
And mooned Ashtaroth,
Heaven's queen and mother both,

Now fits not girt with tapers' holy shine ;
The Libyck Hammon shrinks his horn,
In vain the Tyrian maids their wounded Tham-
muz mourn.

XXIII.

And fullen Moloch, fled,

205

“ Excessere omnes, adytis arisque relictis,

“ Dii, &c.” RICHARDSON.

Ver. 200. *And mooned Ashtaroth,*] So, in *Par. Loft*, B. vi. 978. “ Sharpening in *mooned* horns;” in imitation of the Latin *lunatus*, whence also the Italian *lunato*. Milton added this word to our language; yet it is not noticed in Dr. Johnson’s Dictionary. But Mr. Dunster notices the adjective *moony* in Sylvester *Du Bart.* 1621, p. 29. “ *Moony* standards.” TODD.

Ver. 201. *Heaven’s queen and mother both,*] She was called *regina cœli* and *mater Deum*. See Selden. NEWTON.

Ver. 202. *Shine* is a substantive in Harrington’s *Ariosto*, c. xxxvii. st. 15. “ The *shine* of armour bright.” And in Johnson’s *Panegyre*, 1603. *Works*, edit. 1616. p. 868.

“ When like an April-Iris flew her *shine*

“ About the streets.”

And Drummond, *Sonnets*, edit. 1616.

“ Faire moone, who with thy cold and siluer *shine*.”

And in other places. But see *Observat.* on Spenser’s *Faer. Qu.* vol. ii. p. 181. T. WARTON.

Ver. 205. *And fullen Moloch, fled,*
Hath left in shadows dread

Hath left in shadows dread
 His burning idol all of blackest hue ;
 In vain with cymbals' ring
 They call the grisly king,

*His burning idol all of blackest hue ;
 In vain with cymbals' ring
 They call the grisly king,*

In dismal dance about the furnace blue :] A
 book, popular in Milton's time, thus describes the dreadful
 sacrifices of the worship of the idol Moloch. " Wherein [the
 valley of Tophet] the Hebrews sacrificed their children to Mo-
 loch ; an idol of brass, having the head of a calf, the rest of a
 kingly figure with arms extended to receive the miserable sacri-
 fice, scared to death with his burning embracements. For the
 idol was hollow within, and filled with fire. And lest their
 lamentable shrieks should sad the hearts of their parents, the
 priests of Moloch did deaf their ears with the continual clangs
 of trumpets and timbrels." Sandys's *Travels*, p. 186. edit. 1615.
 fol. This imagery, but with less effect, was afterwards trans-
 ferred into the *Parad. Lost*, B. i. 392.

" First, Moloch, horrid king, besmear'd with blood
 " Of human sacrifice, and parent's tears ;
 " Though, for the noise of drums and timbrels loud,
 " Their children's cries unheard that pass'd through fire
 " To his grim idol."

These dreadful circumstances, of themselves sufficiently striking to the imagination, are here only related : In our *Ode*, they are endued with life and action, they are put in motion before our eyes, and made subservient to a new purpose of the poet by the superinduction of a poetical fiction, to which they give occasion. " The full moon is fled of a sudden, and has left his black burning image in darkness and solitude. The priests, dancing in horrid gesticulations about the blue furnace from which his idol was fed with fire, in vain attempt to call back their grisly king with the din of cymbals, with which they once used to overwhelm the shrieks of the sacrificed infants." A new use is made of the cymbals of the disappointed priests. He does not say,

In dismal dance about the furnace blue : 210
 The brutish Gods of Nile as fast,
Isis, and **O**rus, and the dog Anubis, haste.

XXIV.

Nor is **O**siris seen
In Memphian grove or green,
 Trampling the unshower'd grass with lowings
 loud : 215

Nor can he be at rest

Within his sacred chest ;

Nought but profoundest hell can be his shroud ;
In vain with timbrell'd anthems dark 219
 The sable-stoled sorcerers bear his worshipt ark.

XXV.

He feels from Juda's land

" Moloch's idol was removed, to which infants were sacrificed ; while their cries were suppressed by the sound of cymbals." In Burnet's treatise *De statu mortuorum et resurgentium*, there is a fine picture of the rites of Moloch.

Milton, like a true poet, in describing the Syrian superstitions, selects such as were most susceptible of poetical enlargement ; and which, from the wildness of their ceremonies, were most interesting to the fancy. T. WARTON.

Ver. 210. *In dismal dance about the furnace blue :]* So in *Macbeth*, as Mr. Steevens has observed to me :

" And round about the cauldron sing. T. WARTON.

Ver. 215. *Trampling the unshower'd grass]* There being no rain in Egypt, but the country made fruitful with the overflowings of the Nile. RICHARDSON.

Ver. 220. —— sable-stoled] He changed this fine compound into " *sable-vested*," Par. Lost, B. ii. 962. TODD.

Ver. 221. *He feels from Juda's land*

The dreaded Infant's hand, &c.] At our Lord's

The dreaded Infant's hand,

The rays of Bethlehem blind his dusky eyn ;
Nor all the Gods beside
Longer dare abide,

225

Not Typhon huge ending in snaky twine :
Our Babe, to show his Godhead true,
Can in his swaddling bands controll the damned
crew.

XXVI.

So, when the fun in bed,
Curtain'd with cloudy red,

230

Pillows his chin upon an orient wave,

first arrival in Egypt, as may be collected from Eusebius and Athanasius, he was by design, or Providence, carried into a temple at Hermopolis, in the province of Thebais, at whose presence the idol gods fell down, like Dagon before the ark, and suffered their timely and just dissolution; which remarkably verified a prophecy of Isaiah, Chap. xix. 1. "That the Lord should come into Egypt, and the idols of Egypt should be moved at his presence." See Echard's Eccl. Hist. p. 36.—Indeed I am persuaded that the young poet had here, and in the three preceding stanzas, paid particular attention to Athanasius's discourse Περὶ τῆς ἐναθωπήσεως τῷ Λόγῳ. Compare Athanasi Opp. ed. Paris. fol. 1627, p. 100—103. TODD.

Ver. 230. Curtain'd with cloudy red,] Crashaw thus describes the fun, *Sac. Poems*, p. 17. edit. Paris, 1652.

" All the purple pride that laces

" The crimson curtains of thy bed." TODD.

Ver. 231. Pillows his chin upon an orient wave,] The words *pillows* and *chin*, throw an air of burlesque and familiarity over a comparison most exquisitely conceived and adapted.

T. WARTON.

The flocking shadows pale
Troop to the infernal jail,

Each fetter'd ghost slips to his several grave ;
And the yellow-skirted FAYES 235
Fly after the night-steeds, leaving their moon-
lov'd maze.

XXVII.

But see, the Virgin blest
Hath laid her babe to rest ;

Time is, our tedious song should here have
ending ;
Heaven's youngest-teemed star 240
Hath fix'd her polish'd car,
Her sleeping Lord with handmaid lamp at-
tending :

Ver. 232. *The flocking shadows pale
Troop to the infernal jail,*

Each fetter'd ghost slips to his several grave ;]

Mr. Bowle directs us to the *Midsum. Night's Dr.* A. iii. S. ult.

“ And yonder shines Aurora's harbinger ;
“ At whose approach, ghosts, wandering here and there,
“ Troop home to churchyards : damned spirits all,
“ That in cross-ways and floods have burial,
“ Already in their wormy beds are gone.” T. WARTON.

Ver. 235. *And the yellow-skirted FAYES
Fly after the night steeds, leaving their moon-lov'd
maze.]* It is a very poetical mode of expressing
the departure of the fairies at the approach of morning, to say
that they “ fly after the steeds of Night.” T. WARTON.

Ver. 242. ————— *with handmaid lamp]* Alluding, perhaps,
to the Parable of the ten Virgins in the Gospel. DUNSTER.

And all about the courtly stable
Bright-harnes'd Angels fit in order serviceable*.

Ver. 244. *Bright-harnes'd Angels]* Bright-arm'd. So, in *Exod.* xiii. 18. “The children of Israel went up *harnessed* out of the land of Egypt.” NEWTON.

The arch-angel Michael is thus armed “in *harness* strong of never-yielding *diamonds*,” Fairfax, B. ix. st. 58. TODD.

* A great critick, in speaking of Milton’s smaller poems, passes over this Ode in silence, and observes “All that short compositions can commonly attain is neatness and elegance.” But *Odes* are short compositions, and they can often attain sublimity, which is even a characteristick of that species of poetry. We have the proof before us. He adds, “Milton never learned the art of doing little things with grace.” If by *little things* we are to understand *short poems*, Milton had the art of giving them another sort of excellence. T. WARTON.

Thomas Forde, in his *Fragmenta Poetica*, published in 1660, has given us several poems on Christmas Day, in one or two of which he adopts some sentiments and expressions in this sublime and wonderful Ode; betraying, however, a want of genuine taste and fancy in affected emendation or ridiculous expansion. For example, in p. 7.

“ What made the sun post hence away
“ So fast, and make so short a day?
“ Seeing a brighter sun appear,
“ He ran and hid himself for fear:
“ Asham’d to see himself out-shin’d,
“ (Leaving us and night behind,)
“ He sneak’d away to take a nap,
“ And hide himself in Thetis lap!” TODD.

THE PASSION*.

I.

EREWHILE of musick, and ethereal mirth,
Wherewith the stage of air and earth did ring,
And joyous news of heavenly Infant's birth,
My Muse with Angels did divide to sing;

* *The Passion* is the subject of several Italian tragedies and poems. TODD.

Ver. 1. *Erewhile of musick, and ethereal mirth,*] Hence we may conjecture that this Ode was probably composed soon after that on the *Nativity*. And this perhaps was a college exercise at Easter, as the last was at Christmas. T. WARTON.

Ver. 4. *My Muse with Angels did divide to sing;*] See Spenser, *Faer. Qu.* iii. i. 40.

“ And all the while sweet Musicke did divide
“ Her looser notes with Lydian harmony.”

As Horace, “ Imbelli cithara carmina divides.” Od. i. xv. 15. Which Vossius, with his usual refinement, and to justify a new sense of his text, explains by *alternate singing*. In *Catull.* p. 239. edit. 1684. Compare Seneca, *Hercules Oct.* v. 1080. “ Orpheus carmina dividens.” Again, Milton says, that in the preceding Ode “ his Muse with Angels did divide to sing.” That is, perhaps, because she then “ joined her voice to the angel quire,” as at v. 27. I know not if the technical term *to run a division* is here applicable. Shakspeare says, *Rom. Jul. A.* iii. S. v.

“ It is the lark that sings so out of tune,
“ Straining harsh discords, and unpleasing sharps;
“ Some say the lark makes sweet division.”

Compare *Hen. IV. A.* ii. S. i.

“ Sung by a fair queen in a summer's bower,
“ With ravishing division to her lute.”

And Reed's *Old Pl.* viii. 373, 412. T. WARTON.

But headlong joy is ever on the wing, 5
 In wintery solstice like the shorten'd light,
 Soon swallow'd up in dark and long out-living
 night.

II.

For now to sorrow must I tune my song,
 And set my harp to notes of saddest woe,
 Which on our dearest Lord did seise ere long, 10
 Dangers, and snares, and wrongs, and worse
 than so,

Which he for us did freely undergo :

Most perfect Hero, tried in heaviest plight
 Of labours huge and hard, too hard for human
 wight !

III.

He, sovran priest, stooping his regal head, 15
 That dropt with odorous oil down his fair eyes,
 Poor fleshy tabernacle entered,
 His starry front low-rooft beneath the skies :
 O, what a mask was there, what a disguise ! 19

Ver. 5. *But headlong joy is ever on the wing,*] An elegant and expressive line. But Drayton more poetically calls joy, “the swallow-winged joy.” T. WARTON.

Ver. 13. *Most perfect Hero,*] From *Heb.* ii. 10. “The Captain of their salvation, perfect through sufferings.” TODD.

Ver. 19. *O, what a mask was there, what a disguise !*] Here seems to be a conceit, alluding to the old pastimes. See Stow’s *London*, vol. i. p. 304, edit. Strype. “There were fine and subtle *disguisings, masks*, and *mummeries, &c.*” And Ben Jonson, characterising Scogan the jester in his *Fortunate Isles*;

Yet more ; the stroke of death he must abide,
Then lies him meekly down fast by his brethrens' fide.

IV.

These latest scenes confine my roving verse ;
To this horizon is my Phœbus bound :
His god-like acts, and his temptations fierce,
And former sufferings, other where are found ; 25
Loud o'er the rest Cremona's trump doth found ;
Me softer airs befit, and softer strings
Of lute, or viol still, more apt for mournful things.

“ that made *disguises*
“ For the king's sons, and writ in ballad royall
“ Daintily well.”

But Spenser was most probably in Milton's mind. See *Faer. Qu.* iii. iii. 52.

“ Now this, now that, twixt them they did devize,
“ And diverse plots did frame to *mask* in strange *disguise*.”

TODD.

Ver. 22. So edit. 1673. “ These later,” 1645. T. WARTON.

Ver. 26. *Loud o'er the rest Cremona's trump*] Our poet seems here to be of opinion, that Vida's *Christiad* was the finest Latin poem on a religious subject; but perhaps it is excelled by Sannazarius *De Partu Virginis*, a poem of more vigour and fire than this work of Vida. Jos. WARTON.

Ver. 28. *Of lute, or viol still,*] *Gentle, not noisy, not loud*, as is the trumpet. It is applied to sound in the same sense, I Kings, xix. 12. “ A *still* small voice.” And in First P. Hen. V. A. iv. S. i.

“ The hum of either army *stilly* sounds.”

And in II. Pens. v. 127.

“ Or usher'd with a shower *still*.”

This is in opposition to *winds piping loud*, in the verse before-

V.

Befriend me, Night, best patroness of grief ;
 Over the pole thy thickest mantle throw, 30
 And work my flatter'd fancy to belief,
 That Heaven and Earth are colour'd with my woe ;
 My sorrows are too dark for day to know :

The leaves should all be black whereon I write,
 And letters, where my tears have wash'd, a wan-
 nish white. 35

Its application is not often to be found. Hence *still-born*, of a child born dead. T. WARTON.

Ver. 30. *Over the pole thy thickest mantle throw,*] So, in *Pur. Lost*, B. iv. 609.

“ And o'er the dark her silver mantle threw.”

As Mr. Steevens suggests. And in Buckhurst's *Induction*, as Mr. Bowle observes, st. iv.

“ Loc, the night with mistie mantels spred.”

T. WARTON.

See rather Chaucer *March. Tale*, p. 393. ed. Tyrwhitt.

“ Night with his mantel, that is derke and rude,

“ Gan oversprede the hemispere about.” TODD.

Ver. 34. *The leaves should all be black whereon I write,*
And letters, &c.] Conceits were now confined not to words only. Mr. Steevens has a Volume of *Elegies*, in which the paper is black, and the letters white; that is, in all the title-pages. Every intermediate leaf is also black. What a sudden change from this childish idea, to the noble apostrophe, the sublime rapture and imagination of the next stanza.

T. WARTON.

See Heywood's “Consolatory Elegie on James I, alluding to the happy succession of Charles I, &c. 1625.”

“ Rest followes labour, day succeedeth night,

“ And now my blache page I will change to white.”

VI.

See, see the chariot, and those rushing wheels,
 That whirl'd the Prophet up at Chebar flood ;
 My spirit some transporting Cherub feels,
 To bear me where the towers of Salem flood,
 Once glorious towers, now funk in guiltless
 blood ;

40

Mr. Dunster thinks that Milton's allusion is to the black page of Sylvester's "Lachrymæ Lachrymarum &c.", or Funeral Elegy on Prince Henry, *Du Bart*, 4to. edit. 1613. He minutely observes, "There are two title pages, or leaves. The first contains, in a white page, (the back of which is black,) the date of the year and the name of the printer, &c. The second leaf is black on both sides; the title-page is of a deeper black than the other black pages; and the letters, in which the title is printed, are now exactly of a wannish white. Some allowance must be made for time; but I conceive they were never of a clear white." *Considerations on Milton's early reading, &c.* p. 52, 53.

But this was certainly the general fashion of the times. See Crashaw's allusion to it, *On the death of Mr. Herry*s, Delights of the Muses, edit. 1648, p. 24.

" In the dark volume of our fate,
 " Whence each leafe of Life hath date,—
 " In all the booke if any where
 " Such a terme as this, *Spare here*,
 " Could have been found, 'twould have been read
 " *Writ in white letters o'er his head.*"

Again, p. 27, *At the Funerall of a young Gentleman*:

" Deare reliques of a dislodg'd soule, whose lacke
 " Makes many a mourning paper put on blacke!"

Compare also Browne's *Brit. Pqft.* 1616, B. i. p. 87.

" My blubbring pen her fable teares lets fall
 " In characters right hyrogliphicall,
 And mixing with my teares are ready turning
 " My late white paper to a weed of mourning." TODD.

There doth my soul in holy vision fit,
In pensive trance, and anguish, and ecstatick fit.

VII.

Mine eye hath found that sad sepulchral rock
That was the casket of Heaven's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score 46
My plaining verse as lively as before ;

For sure so well instructed are my tears,
That they would fitly fall in order'd characters.

Ver. 41. *There doth my soul in holy vision fit,*
In pensive trance, and anguish, and ecstatick fit.]

This is to be held in holy passion, as in *Il Pens.* v. 41.

T. WARTON.

Compare Sylvester, *Du Bart.* 1621, p. 533, where his “*soul*” is rapt up in *sacred transe*; as before, p. 466.

“ Where, sweetly rapt in *sacred extasie*

“ The faithful *soule* talks with her God immense.”

And in p. 178, the soul’s “*sweet transe*” is termed a “*holy fit.*”

TODD.

Ver. 43. *Mine eye hath found that sad sepulchral rock*
That was the casket of Heaven's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score-

My plaining verse] He seems to have been struck with reading Sandys's description of the Holy Sepulchre at Jerusalem; and to have catched sympathetically Sandys's sudden impulse to break forth into a devout song at the aweful and inspiring spectacle. “ It is a frozen zeal that will not be warmed at the sight thereof. And oh, that I could retaine the effects that it wrought with an unfainting perseverance ! Who then did dictate this hymne to my redeemer, &c.” *Travels*, p. 167. edit. 1627. The first is, 1615. T. WARTON.

Ver. 48. *For sure so well instructed are my tears,*
That they would fitly fall in order'd characters.]

VIII.

Or should I thence hurried on viewless wing 50
Take up a weeping on the mountains wild,

Here is another conceit; as in Crashaw's Delights, &c., *Upon the death of a Gentleman*, p. 19.

“Eyes are vocall, tears have tongues,
“And there be words not made with lungs;
“Sententious showers; O let them fall:
“Their cadence is rhetorical.”

Again, E. Revett, in an *Elegy* on Lovelace the poet, Milton's contemporary, thus complains:

“Why should some rude hand carve thy sacred stone,
“And there incise a cheap inscription;
“When we can shed the tribute of our tears
“So long, till the relenting marble wears?
“Which shall such order in their cadence keep,
“That they a native epitaph shall weep;
“Untill each letter spelt distinctly lyes
“Cut by the mystick droppings of our eyes.” TODD.

Ver. 50. ——— hurried on viewless wing] See Com. v. 92. *Hurried* is used here in an acceptation less familiar than at present. And in *Par. Lost*, B. ii. 937. of Satan's flight.

——— “some tumultuous cloud,
“Instinct with fire and vapour, hurried him
“As many miles aloft.”

Again, ibid. 603. The fallen Angels are to pine for ages in frost, “thence hurried back to fire.” And, B. v. 778.

——— “all this haste
“Of midnight march, and hurried meeting here.”

In all these passages it is applied to preternatural motion, the movements of imaginary beings. T. WARTON.

Ver. 51. Take up a weeping on the mountains wild,] This expression is from *Jeremiah*, ix. 10. “For the mountains will I take up a weeping and wailing, &c.” T. WARTON.

The gentle neighbourhood of grove and spring
Would soon unbosom all their echoes mild ;
And I (for grief is easily beguil'd)

Might think the infection of my sorrows loud
Had got a race of mourners on some pregnant
cloud.

*This subject the Author finding to be above the years
he had, when he wrote it, and nothing satisfied with
what was begun, left it unfinished.*

Ver. 52. *The gentle neighbourhood of grove and spring
Would soon unbosom all their echoes mild ;]* A sweetly
beautiful couplet, which, with the two preceding lines, opened
the sianza so well, that I particularly grieve to find it terminate
feeble in a most miserably disgusting concetto. DUNSTER.

Ver. 53. ————— unbosom all their echoes mild ;] In Par.
Lyf, the flowers in the morning “ open their choicest besom'd
smells.” B. v. 127. Hoarded, locked up as in a treasury of
choice things. Compare Comus, v. 368. “ And the sweet peace
that goodnes besoms ever.” T. WARTON.

UPON THE
CIRCUMCISION.

YE flaming Powers, and winged Warriours
bright,

That erst with musick, and triumphant song,
First heard by happy watchful shepherds' ear,
So sweetly sung your joy the clouds along
Through the soft silence of the listening night; 5
Now mourn; and, if sad share with us to bear
Your fiery essence can distil no tear,

Ver. 1. *Ye flaming Powers, and winged Warriours bright,*] Mr. Warton refers to *Par. Loft*, B. ix. 156.

“ Subjected to his service angel-wings,
“ And flaming ministers.”

Again, to B. xi. 101. And to B. iv. 576. of the angel Gabriel.

“ To whom the winged warriour thus return'd.”

The winged warriours, I may add, are literally from Tasso,
Gier. Lib. c. ix. st. 60. of the angel Michael:

— “ e'l duce de' guerrieri alati
“ S' inchino &c.” TODD.

Ver. 7. *Your fiery essence can distil no tear,*

Burn in your sighs,] Milton is puzzled how to reconcile the transcendent essence of angels with the infirmities of men. In *Paradise Lost*, having made the angel Gabriel share in a repast of fruit with Adam, he finds himself under a necessity of getting rid of an obvious objection, that material food does not belong to intellectual or ethereal substances: and to avoid certain circumstances, humiliating and disgraceful to the dignity of the angelick nature, the natural consequences of concoction and digestion, he forms a new theory of transpiration, suggested by the wonderful transmutations of chemistry. In the present instance,

Burn in your sighs, and borrow
 Seas wept from our deep sorrow :
 He, who with all Heaven's heraldry whilere 10
 Enter'd the world, now bleeds to give us ease ;

he wishes to make angels weep. But, being of the essence of fire, they cannot produce water. At length he recollects, that fire may produce burning sighs. It is debated in Thomas Aquinas whether Angels have not, or may not have, beards. T. WARTON.

Ver. 8. *Burn in your sighs, and borrow*

Seas wept from our deep sorrow ;] Mr. Dunster here refers to Sylvester's Elegy on the Death of Mr. H. Parvis, *Posthum. Poems*, edit. 1636.

“ But where alas sad phrases shall I borrow
 “ To shew his country's sighs for his decease ;
 “ Court, city, country, all are fill'd with sorrow.”

I think the following passage in Crashaw's *Hymn on the Name of Jesus*, more applicable to the text :

“ May it be no wrong,
 “ Blest Heavens ! to you, and your superior song,
 “ That we, dark sons of Dust and Sorrow,
 “ A while dare borrow
 “ The name of your delights &c.” TODD.

Ver. 10. *He, who with all Heaven's heraldry whilere*

Enter'd the world,] Great pomps and processions are proclaimed or preceded by heralds. It is the same idea in *Par. Lost*, B. i. 752.

“ Meanwhile the winged heralds by command
 “ Of foyran power with awful ceremony,
 “ And trumpets sound, throughout the host proclaim
 “ A solemn council, &c.”

See also B. ii. 516, &c.” Or *heraldry* may mean *retinue, train,* the procession itself. What he otherwise calls *pomp*. See *Par. Lost*, B. viii. 564.

“ While the bright pomp ascended jubilant.” T. WARTON.

By *Heaven's heraldry* the poet seems to allude to G. Markham's *Gentleman's Academie*, 1595, where, in the Book of Armorie, the

Alas, how soon our sin
 Sore doth begin
 His infancy to seife !

O more exceeding love, or law more just ? 15
 Just law indeed, but more exceeding love !
 For we, by rightful doom remediless,
 Were lost in death, till he that dwelt above
 High thron'd in secret bliss, for us frail dust
 Emptied his glory, even to nakedness ; 20

Angels are thus noticed : “ I wil therefore with *heauen* beginne, where were in the beginning nine *orders of Angels*, and now are resident but nine in the knowledge of *coat armors*, crowned full high with pretious stones, &c.” p. 43. Again, “ This law of *armes* was grounded vpon the nine *orders of Angels in heauen*,” ibid. p. 44. Davies, in his *Scourge of Folly*, 1611, uses the phrase, “ *heralds of heaven*,” p. 38. TODD.

Ver. 15. O more exceeding love, or law more just ?
 Just law indeed, but more exceeding love !] Virgil,
Ecl. viii. 49.

“ Crudelis mater magis, an puer improbus ille ?
 “ Improbus ille puer ; crudelis tu quoque mater.”

RICHARDSON.

Ver. 17. ————— remediless,] So, in *Par. Loft*,
B. ix. 919.

“ Submitting to what seem’d *remediless*.” T. WARTON.

Again, in *Sams. Agon.* v. 648.

“ Hopeless are all my evils, all *remediless*.”

Again, in his *Prose-W.* vol. i. p. 349. “ A *remediless* violation to matrimony ;” and p. 411, “ a *remediless* thraldom.” TODD.

Ver. 20. Emptied his *glory*,] An expression taken from *Philipp.* ii. 7, but not as in our translation, “ He made himself of no reputation,” but, as it is in the original εαυτὸν ΕΚΕΝΩΣΕ, “ He emptied himself.” NEWTON.

Compare *Par. Loft*, *B. iii. 239*, where Christ says to the Father, “ I this *glory* next to thee freely *put off*.” TODD.

And that great covenant which we still transgres
Entirely satisfied ;
And the full wrath beside
Of vengeful justice bore for our excess ;
And seals obedience first, with wounding smart,
This day ; but O ! ere long, 26
Huge pangs and strong
Will pierce more near his heart. *

Ver. 24. ——— *for our excess;*] He has used the word in the same sense, *Par. Loft*, B. xi. 111. “ Bewailing their excess;” But I think with greater propriety there than here.

NEWTON.

* It is hard to say, why these three Odes, on the three grand incidents or events of the life of Christ, were not at first printed together. I believe they were all written about the year 1629.

T. WARTON.

ON THE
DEATH OF A FAIR INFANT,
DYING OF A COUGH *.

I.

O Fairest flower, no sooner blown but blasted,
Soft silken primrose fading timelesly,
Summer's chief honour, if thou hadst outlasted
Bleak Winter's force that made thy blossem dry;
For he, being amorous on that lovely dye 5

That did thy cheek envermeil, thought to kiss,
But kill'd, alas! and then bewail'd his fatal bliss.

* Written in 1625, and first inserted in edition 1673. He was now seventeen. T. WARTON.

Ver. 1. *O fairest flower, &c.]* Compare Shakspeare's *Pafionate Pilgrim*:

“ Sweet Rose, fair flower, untimely pluekt, soon vaded,
“ Pluckt in the bud, and vaded in the spring!
“ Bright orient pearle, alack, too timely shaded!
“ Faire creature, kild too soone by Death's sharpe sting!”

So, in the *Spanijsh Tragedy*, A. ii. 1599, 4to. Printed by Wm. White.

“ Sweete louely rose, ill pluckt before thy time,
“ Faire worthy sonne, not conquered but betraide.” TODD.

Ver. 5. *For he, being amorous on that lovely dyc]* In *Romeo and Juliet*, Affliction, and Death, turn paramours. T. WARTON.

In a copy of verses on the death of Sir James Pemberton, who died in 1613, “*Vertue, and Death, are both enamoured on worthy Pemberton.*” See Maitland's *Hist. of Lond.* ii. 1112. TODD.

Ver. 6. *That did thy cheek envermeil,*] “*Cheeks vermillion,*” is a phrase in Sylvester, *Du Bart.* ed. 1621, p. 301. But Milton

II.

For since grim Aquilo, his charioteer,
 By boisterous rape the Athenian damsel got,
 He thought it touch'd his deity full near, 10
 If likewise he some fair one wedded not,
 'Thereby to wipe away the infamous blot

uses the verb with much finer effect; which perhaps he remembered in Chaucer's *Ballad in commendacion of our Ladie*, v. 45.

“ O benigne braunchilet of the pine-tre,
 “ Vinarie entcralied, refreshir of bodé. TODD.

Ver. 6. ————— thought to kifs,

But kill'd, alas!] Copied probably from Shakespeare's *Venus and Adonis*:

“ He thought to kisshim, and hath kill'd him so.”

NEWTON.

P. Fletcher has the same conceit, *Purp. Isl.* c. v. st. 61. ed. 1633.

“ Thus Orpheus wanne his lost Eurydice,
 “ Whom some deaf snake, that could no musick heare,
 “ Or some blinde neut, that could no beautie see,
 “ Thinking to kisse, kill'd with his forked spear.” TODD.

Ver. 8. For since grim Aquilo, &c.] Boreas ravished Orithyia, Ovid. *Metam.* vi. 677. T. WARTON.

Ver. 12. ————— the infamous blot] Doctor Newton observes that Milton here uses the Latin accent on *infamous*, namely on the second syllable. But this is a common accent in our elder poetry; as in Drummond's *Urania*, 1616.

“ On this infamous stage of woe to die.”

And in Sylvester's *Du Bart.* 1621, p. 241.

“ By thine infamous life's accursed state.”

And in Carew's *Coel. Britannicum*, 1633.

“ Th' infamous lights from their usurped sphere.”

See also P. Fletcher, *Pisc. Eclog.* 1633, p. 4.

Of long-uncoupled bed and childless eld,
Which, 'mongst the wanton Gods, a foul re-
proach was held.

III.

So, mounting up in icy-peared car,
Through middle empire of the freezing air
He wander'd long, till thee he spied from far;

" And now he haunts th' *infamous* woods and downs."

I apprehend, from the sense also of the word in this last illustration, that *infamous* in *Comus*, v. 424, should be thus accented:

"*Inflamous hills, and sandy perilous wilds.*" TODD.

Ver. 13. *Of long-uncoupled bed &c.]* The poet seems to allude particularly to the case of Pluto, as reported by Claudian, *De Raptu Proserp. i.* 32.

“ Dux Erebi quondam tumidas exarfit in iras,

“ Prælia moturus Superis, quod solus egeret

"Connubii, sterilésque diu consumeret annos,

“*Impatiens nescire torum, nullásque mariti*

“ Illecebras, nec dulce patris cognoscere nomen.”

NEWTON.

Ver. 15. *So, mounting up in icy-peared car,*] We should rather read *ice-ypearled*. And so in the Mask, *rush-yfringed*, v. 890. Otherwife, we have two epithets instead of one, with a weaker sensē. Milton himself affords an instance in the *Ode on The Nativitē*, v. 155.

" Yet first to those *ychain'd* in sleep."

Of the prefixure of the augment *y*, in a concatenated epithet, there is an example in the *Epitaph on Shakspere*, v. 4.

"Under a star-pointing pyramid." T. WARTON.

Yet Milton uses similar compound epithets, without prefixing *y* to the latter of them; as *rosy-bosom'd*, *fiery-wheel'd*, *flowery-kirtled*. The fine compound *icy-peared* owes its origin probably to Sylvester, as Mr. Dunster also observes, *Du Bart.* 1621, p. 310, where the hail-stones are called "ice-pears," and again p. 1096, "the bounding bals of ice-pearl." See also p. 240. "*Icy crystall.*" TODD.

'There ended was his quest, there ceas'd his care :
Down he descended from his snow-soft chair,

But, all unwares, with his cold-kind embrace
Unhous'd thy virgin soul from her fair biding
place.

21

IV.

Yet art thou not inglorious in thy fate ;
For so Apollo, with unweeting hand,
Whilom did slay his dearly-loved mate,
Young Hyacinth, born on Eurotas' strand, 25
Young Hyacinth, the pride of Spartan land ;

Ver. 21. ——— *thy virgin soul*] An expression in Barnfield's *Lady Pecunia*, 4to. 1605, sign. C. 2.

“ But now more Angels than on earth yet weare

“ Her golden impreffe, haue to heauen attended

“ Her virgin soule.”

See also Donne's Poems, ed. 4to. p. 235. TODD.

Ver. 23. *For so Apollo, with unweeting hand,*

Whilom did slay his dearly-loved mate,

Young Hyacinth,] From these lines one would suspect, although it does not immediately follow, that a boy was the subject of the Ode. The child is only called a *fair infant* in the edition 1673, where this piece first appeared, although it was written in 1625. So also in Tonson, 1705. Tickell's title is a *Fair Infant, a NEPHEW of his, &c.* This is adopted by Fenton. But in the last stanza the poet says expressly;

“ But thou the mother of so sweet a child,

“ Her false-imagin'd loss ceafe to lament.”

Yet, in the eighth stanza the person lamented is alternately supposed to have been sent down to earth in the shape of two divinities, one of whom is styled a *just maid*, and the other, a *sweet-smiling youth*. But the child was certainly a *niece*, a daughter of Milton's sister Philips, and probably her first child. T. WARTON.

Ver. 26. *Young Hyacinth,]* Observe the repetition as in *Lycidas*, ver. 9.

“ For *Lycidas* is dead, dead ere his prime,

“ Young *Lycidas*, &c.” TODD.

But then transform'd him to a purple flower :
Alack, that so to change thee Winter had no
power!

V.

Yet can I not persuade me thou art dead,
Or that thy corse corrupts in earth's dark womb,
Or that thy beauties lie in wormy bed, 31
Hid from the world in a low-delved tomb ;
Could Heaven for pity thee so strictly doom ?

Oh no ! for something in thy face did shine
Above mortality, that shew'd thou wast divine. 35

VI.

Resolve me then, oh Soul most surely blest,
(If so it be that thou these plaints dost hear ;)
Tell me, bright Spirit, where'er thou hoverest,
Whether above that high first-moving sphere,
Or in the Elysian fields, (if such there were ;) 40

Oh say me true, if thou wert mortal wight,
And why from us so quickly thou didst take thy
flight ?

Ver. 31. *Or that thy beauties lie in wormy bed,*] This fine periphrasis for grave, is from Shakspere, *Mids. N. Dr.* A. iii. S. ult.

“ Already to their wormy beds are gone.” T. WARTON.

Ver. 38. *Tell me, bright Spirit, where'er thou hoverest,*
Whether above that high first-moving sphere, &c.] These hypothetical questions are like those in *Lycidas*, “ Whether beyond, &c.” ver. 156. Originally from Virgil, *Georg.* i. 32.
“ *Anne novum tardis sydus, &c.*” T. WARTON.

Ver. 40. ————— (if such there were ;)] He should have said are, if the rhyme had permitted. HURD.

VII.

Wert thou some star which from the ruin'd roof
 Of shak'd Olympus by mischance didst fall ;
 Which careful Jove in Nature's true behoof 45
 Took up, and in fit place did reinstall ?
 Or did of late Earth's sons besiege the wall
 Of sheeny Heaven, and thou, some Goddess fled,
 Amongst us here below to hide thy nectar'd head ?

Ver. 44. — shak'd] For *shaken*. So, in *Cymbeline*, A. ii. S. ii.

“ A fly and constant knave, not to be *shak'd*.”

T. WARTON.

Again in *Troil. and Cressid.* A. i. S. iii.

— “ O, when degree is *shak'd*.”

It appears indeed to have been an usual participle both before, and in, Milton's time. Thus in Archbishop Parker's *Transl. of the Psalms*, p. 169.

“ Even thou that hast fore *shak't* our land.”

And in the *Hist. of Sir Clyomon*, 1599, of a ship :

— “ she was through storms fore *shak't*.”

And in Randolph's *Poems*, 1640 :

“ From her *shak'd* side the native engines flye.”

Again, in Herrick's *Hesperides*, 1648, p. 91, “ More *shak't* thy selfe, &c.” TODD.

Ver. 48. *Of sheeny Heaven,*] In Spenser's *Mother Hubberd's Tale*, ver. 1269.

“ And beautifie the *sheenie* firmament.” T. WARTON.

The word is *shinie* in Spenser's own edition, but is converted into *sheenie* in subsequent editions : The original word is restored in that of 1805. TODD.

Ver. 49. — nectar'd head ?] As in *Lycidas*, ver. 175.

“ With nectar pure his oozy locks he laves.” NEWTON.

But the unusual participle, *nectar'd*, may be found in Davies's *Scourge of Folly*, 1611. p. 132.

VIII.

Or wert thou that just Maid, who once before 50
 Forsook the hated earth, O tell me sooth,
 And cam'st again to visit us once more?
 Or wert thou that sweet-smiling youth?
 Or that crown'd matron sage white-robed Truth?

“ And nectar'd streames of Helicon do fleete.”

And in Davies's *Wittes Pilgrimage*, 4to. f. d. Sign. C. 2. b.

“ Hence flow all nectar'd sweets, &c.” TODD.

Ver. 53. *Or wert thou that sweet-smiling youth?*

Or that crown'd matron sage white-robed Truth?] In the first of these verses, a dissyllable word is wanting, which probably fell out at the press. The late Mr. John Heskin, of Christ-Church, Oxford, who published an elegant edition of Bion and Moschus, proposed, in a periodical Miscellany which appeared about the year 1750, and with the utmost probability, to insert *Mercy*.

“ *Or wert thou Mercy, that sweet-smiling youth?*”

For, as he observed, *Mercy* is not only most aptly represented as a *sweet-smiling youth*, that is, of the age most susceptible of the tender passions, but *Mercy* is joined with *Justice* and *Truth* in the *Ode on the Nativity*, st. xv. Doctor Newton has omitted the name of the author of this conjecture, and gives the reasons for it as his own. T. WARTON.

Mr. Heskin's conjecture is perhaps supported by a passage in P. Fletcher's *Pisc. Eclogues*, 1633, p. 17.

“ To look more sweet —

“ Then *Mercy self* can look with Pities eyes.”

In Sylvester we have “ milde-ey'd *Mercy*,” Du Bart. 1621, p. 302. And in Lisle's *Du Bart.* 1625, p. 179, we have “ *sweet-ey'd Mercy*.” TODD.

Ver. 54. ————— sage white-robed Truth?] As described in Ripa's *Iconologia*, ed. 1625, p. 712. “ *Verita. Donna risplendente, & di nobile aspetto, vestita di color bianco pomposamente, &c.*” TODD.

Or any other of that heavenly brood 53
 Let down in cloudy throne to do the world some
 good ?

IX.

Or wert thou of the golden-winged host,
 Who, having clad thyself in human weed,
 To earth from thy prefixed seat didst post,
 And after short abode fly back with speed, 60
 As if to show what creatures heaven doth breed ;

Thereby to set the hearts of men on fire
 To scorn the Fordid world, and unto heaven aspire ?

X.

But oh ! why didst thou not stay here below
 To bless us with thy heaven-lov'd innocence, 65
 To slake his wrath whom sin hath made our foe,
 To turn swift-rushing black Perdition hence,
 Or drive away the slaughtering Pestilence,

Ver. 57. *Or wert thou of the golden-winged host,*] Mr. Bowles
 here cites Spenser's *Hymne of heavenlie Beautie*.

“ Bright Cherubins
 “ Which all with golden wings are over-dight.”
 And Spenser's Heavenly Love has “ golden wings.” Tasso thus
 describes Gabriel's wings, *Gier. Lib. c. i. st. xiv.*

“ Ali bianche vesti, ch' han d'or le cime.”
 An edging of gold. Fairfax translates the passage,

“ Of silver wings he took a shining payre,
 “ Fringed with gold.”

See *Il Pens. v. 52.* T. WARTON.

Ver. 67. *To turn swift-rushing black Perdition hence,*
Or drive away the slaughtering Pestilence,] Among
 the blessings, which the heaven-lov'd innocence of this child might

To stand 'twixt us and our deserved smart?
 But thou canst best perform that office where
 thou art. 70

XI.

Then thou, the Mother of so sweet a Child,
 Her false-imagin'd loss cease to lament,
 And wisely learn to curb thy sorrows wild ;
 Think what a present thou to God hast sent,
 And render him with patience what he lent ; 75

This if thou do, he will an offspring give,
 That, till the world's last end, shall make thy
 name to live.

have imparted, by remaining upon earth, the application to present circumstances, the supposition that she might have averted the pestilence now raging in the kingdom, is happily and beautifully conceived. On the whole, from a boy of seventeen, this Ode is an extraordinary effort of fancy, expression, and versification. Even in the conceits, which are many, we perceive strong and peculiar marks of genius. I think Milton has here given a very remarkable specimen of his ability to succeed in the Spenserian stanza. He moves with great ease and address amidst the embarrassment of a frequent return of rhyme. T. WARTON.

It must be observed, that the Spenserian stanza consists of nine lines; the stanzas in this Ode, of only seven; in which particular, as Mr. Bowle also observes, Milton imitates Lord Buckhurst, Baldwin, and other writers in the *Mirour for Magistrates*. The stanzas of Harrington, Daniel, and Fairfax, are octaves.

TODD.

ON TIME *.

FLY, envious Time, till thou run out thy race;
 Call on the lazy leaden-stepping hours,
 Whose speed is but the heavy plummet's pace ;
 And glut thyself with what thy womb devours,
 Which is no more than what is false and vain, 5
 And merely mortal dross ;
 So little is our loss,
 So little is thy gain !
 For when as each thing bad thou hast entomb'd,
 And last of all thy greedy self consum'd, 10
 Then long Eternity shall greet our bliss
 With an individual kiss ;
 And Joy shall overtake us as a flood,

* In Milton's manuscript, written with his own hand, fol. 8, the title is, "On Time. To be set on a clock-case."

T. WARTON.

Ver. 2. *Call on the lazy leaden-stepping hours, &c.*] Much in the manner of Shakspeare, *Hen. V.* A. iii. Chorus.

——— “the cripple tardy-gaited night,
 “Who, like a foul and ugly witch, does limp
 “So tediously.” BOWLE.

Ver. 12. ——— *individual*] Eternal, inseparable. As in *Par. Lost*, B. iv. 485, B. v. 610. And see note on *Ad Patr.* v. 66. T. WAR ON.

So, in Holiday's *Marriages of the Arts*, 1618. A. ii. S. vi.

————— “Anacreon
 “My individuall companion.” TODD.

When every thing that is sincerely good
 And perfectly divine, 15
 With Truth, and Peace, and Love, shall ever shine
 About the supreme throne
 Of Him, to whose happy-making sight alone
 When once our heavenly-guided soul shall clime;
 Then, all this earthly grossness quit, 20
 Attir'd with stars, we shall for ever fit,
 Triumphing over Death, and Chance, and
 thee, O Time.

Ver. 14. *When every thing that is sincerely good]* *Sincerely,*
is purely, perfectly. As in *Comus*, v. 454.

“ So dear to heaven is faintly chastity,
 “ That when a soul is found *sincerely* so, &c.”

T. WARTON.

Ver. 18. ————— *happy-making sight]* The plain English
of beatifick vision. NEWTON.

Ver. 22. Milton could not help applying the most solemn and mysterious truths of religion on all subjects and occasions. He has here introduced the beatifick vision, and the investiture of the soul with a robe of stars, into an inscription on a clock-case. Perhaps something more moral, more plain and intelligible, would have been more proper. John Bunyan, if capable of rhyming, would have written such an inscription for a clock-case. The latter part of these lines may be thought wonderfully sublime: but it is in the cant of the times. The poet should be distinguished from the enthusiast. T. WARTON.

Compare Browne, *Brit. Past.* B. i. S. 4. ed. 1616.

“ Her words, embalmed in so sweet a breath,
 “ That made them *triumph both on Time and Death.*”

Yet still, I think, Milton is here no enthusiast: the triumph, which he mentions, will certainly be the triumph of every sincere Christian. TODD.

AT A

SOLEMN MUSICK.

BLEST pair of Syrens, pledges of Heaven's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 Wed your divine sounds, and mix'd power employ
 Dead things with inbreath'd sense able to pierce;
 And to our high-rais'd phantasy present 5
 That undisturbed song of pure concert,

Ver. 2. *Sphere-born harmonious sisters, Voice and Verse,*] So, says Mr. Bowle, Marino in his *Adone*, c. vii. st. i.

“ Musica e Poesia son due sorelle.”

Jonson has amplified this idea, *Epigr. cxxix.* On E. Filmer's *Musical Work*, 1629.

“ What charming peals are these?—

“ They are the marriage-rites

“ Of two the choicest pair of man's delights,

“ Musick and Poesie:

“ French Air and English Verse here wedded lie, &c.”

See Note, *L'Allegro*. v. 136. See also King James's *Furies*, in the *Invocation*, to which I am directed by Mr. Malone,

— “ Marrying so my heavenly verse

“ Vnto the harpe's accordes.”

In that king's *Poetical Exercises*, Edingb. 4to. No date. Pr. by Rob. Waldegrave. T. WARTON.

Ver. 6. *That undisturbed song of pure concert,*

Aye sung before the sapphire-colour'd throne

To Him that sits thereon,] See Note on *Arc.* v. 61.

The *undisturbed Song of pure concert* is the diapason of the musick of the spheres, to which, in Plato's system, God himself listens, And it is described by Plato in these words. “ Ἐν ὀρεᾶς δὲ

Aye sung before the sapphire-colour'd throne
To Him that fits thereon,

ἓτω ὅσῳ ΜΙΑΝ ΑΡΜΟΝΙΑΝ ΣΥΜΦΩΝΕΙΝ." *De Republ.* lib. x.
p. 520. Lugd. 1590. And to this is Milton's allusion in the
Paradise Lost, where the motion of the planets is described,
B. v. 625.

" And in their motions harmony itself
" So smooths her charming tones, that Gods own ear
" Listens delighted."

In the text, Plato's abstracted spherical harmony is ingrafted into the Song in the *Revelations*. T. WARTON.

Ver. 6. ————— *pure concert*,] It will now be perhaps unnecessary to remark, that *concert*, not *consent*, is the reading of the Cambridge manuscript. Hence Jonson, in a similar imagery, is to be corrected, in an *Epithalamium* on Mr. Weston, vol. vii. 2.

" When look'd the year at best
" So like a feast?
" Or were affaires in tune,
" By all the sphears *concert*, so in the heat of June!"

And perhaps Shakspere, *K. Henry V.* A. i. S. ii.

" For government, though high, and low, and lower,
" Put into parts, doth keep in one *consent*,
" Congruing in a full and natural close,
" Like musick."

Read *concert*. So in Llyly's *Mydas*, 1592, where Erato applauds Apollo's musick. A. iv. S. i. " O divine Apollo! O sweet *concert* [*concert*]!" And in Fairfax's *Tasso*, c. xviii. 19.

" Birdes, windes, and waters sing with sweet *concert*."
Not *consent*. As in the original.

" D'aure, d'acque, e d'augei dolce *concerto*."

Concent and *concentered* occur in the *Faerie Queene*, i. ii. 11. iii. xii. 5. And in other places of Spenser. *Content* is in edit. 1645. *Concent*, 1673. Tonson is the first who reads *consent*, edit. fol. 1695. T. WARTON.

Milton here alludes, I think, to the heavenly concert in *Tasso*, *Gier. Lib. c. ix. st. 58.*

With faintly shout, and solemn jubilee ;
 Where the bright Seraphim, in burning row, 10
 Their loud up-lifted angel trumpets blow ;
 And the cherubick host, in thousand quires,
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious
 palms,

Hymns devout and holy psalms 15
 Singing everlastingly :

That we on earth, with undiscording voice,
 May rightly answer that melodious noise ;

“ *Al gran concerto de’ beati carmi*

“ *Lieta risuona la celeste reggia.*” TODD.

Ver. 7. ——— *the sapphire-colour’d throne]* Alluding to “ the likeness of a throne, as the appearance of a *sapphire* stone,” *Ezek. i. 26.* NEWTON.

Ver. 13. ——— *harps of golden wires,*] So, in the celestial concert, so exquisitely described, *Par. Loft*, B. vii. 597.

“ All sounds on fret by string or *golden wire*

“ Temper’d soft tunings, intermix’d with voice

“ Choral or unison.”

See also *At a Vacation Exercise*, v. 37. “ Apollo sings to the touch of *golden wires.*” TODD.

Ver. 17. *That we on earth, with undiscording voice,*
May rightly answer that melodious noise;
As once we did, till disproportion’d sin
Jarr’d against Nature’s chime, and with harsh din
Broke the fair musick that all creatures made
To their great Lord, whose love their motion sway’d
In perfect diapason, whilst they stood
In first obedience, and their state of good.

O, may we soon again renew that song,] Perhaps there are no finer lines in Milton, less obscured by conceit, less embarrassed by affected expressions, and less weakened by pompous

As once we did, till disproportion'd sin
Jarr'd against Nature's chime, and with harsh din

epithets. And, in this perspicuous and simple style, are conveyed some of the noblest ideas of a most sublime philosophy, heightened by metaphors and allusions suitable to the subject.

T. WARTON.

Ver. 18. *May rightly answer that melodious noise;] Noise* is, in a good sense, *musick*. So in *Pf.* xlvi. 5. “God is gone up with a *merry noise*, and the Lord with the sound of the trumpet.” *Noise* is sometimes literally synonymous for *musick*. As in Shakspeare, “*Sneak’s noise*.” And in Chapman’s *All Fools*, 1605. Reed’s *Old Pl.* vol. iv. 187.

—“ You must get us musick too,
“ Call’s in a cleanly noise.”

Compare also our author, *Chrifl’s Nativ.* st. ix. v. 96.

“ Divinely-warbled voice,
“ Answering the stringed noise.”

And Spenser, *Faer. Qu.* i. xii. 39.

“ During which time there was a heavenly noise.”

See more instances in Reed’s *Old Pl.* vol. v. 304. vi. 70. vii. 8. x. 277. And in Shakspeare, Johnf. Steev. vol. v. p. 489. seq. Perhaps the Lady does not speak quite contemptuously, although modestly, in *Comus*, v. 227. “Such *noise* as I can make.” Caliban seems to mean, by the context, *musical sounds*, when he says the “*Isle is full of noises*.” T. WARTON.

Ver. 19. — till disproportion’d sin
Jarr’d against Nature’s chime, &c.] So, in *Par. Loft*, B. xi. 55.

—“ Sin, that first
“ Distemper’d all things, &c.”

Nature’s chime, is from one of Jonson’s *Epithalamions*, vol. vii. 2.

“ It is the kindlie season of the time,
“ The month of growth, which calls all creatures forth
“ To do their offices in *Nature’s chime*.” T. WARTON.

But Milton, in this passage, seems also to allude to Gascoigne, *Poems*, ed. 1587, p. 296.

Broke the fair musick that all creatures made 21
 To their great Lord, whose love their motion
 fway'd

In perfect diapason, whilst they stood
 In first obedience, and their state of good.

O, may we soon again renew that song, 25
 And keep in tune with Heaven, till God ere long
 To his celestial confort us unite,
 To live with him, and sing in endless morn of
 light!

“ A sweet consent of *musicks* sacred found
 “ Doth raise our minds as rapt all vp on high ;
 “ But sweeter sounds of concord, peace, and loue,
 “ Are *out of tune*, and *jarre* in eurie stop.”

In the same straine Sylvester, *Du Bart.* 1621, p. 201.

“ The World’s transform’d from what it was at first :
 “ For Adam’s *sin* all creatures else accurst :
 “ Their *harmony distuned* by his *jar* :
 “ Yet all again *concent*, to make him war.”

Milton’s friend, Henry More, adopts the same imagery, “ the *concent*, the *diapason*, the *jar*, &c.” in his *Song of the Soul*, 1642, p. 15. Milton, who loved “ the concord of sweet sounds,” describes the disagreement of married persons as “ a continual grating in *harsh tune* together, which may breed some *jar* and discord,” *Prose-W.* i. 296. TODD.

Ver. 21. *Broke the fair musick*] To this original harmony Jonson alludes, *Sad Shepherd*, A. iii. S. ii.

—————“ giving to the world
 “ Again his *first* and *tuneful planetting*.”

See Ode on the *Nativity*, st. xii, xiii. T. WARTON.

*Original Various Readings
of the Ode at a Solemn Musick.*

There are three draughts, or copies, of this Song: all in Milton's own hand-writing. There occur some remarkable expressions in these various readings which Doctor Newton and Mr. Warton have not noticed. TODD.

Ver. 3. *Mixe your chiose words,* and happiest sounds employ,
Dead things with inbreath'd fense able to pierce;
And as your equal raptures, temper'd sweet,
In high misterious spoufall meet;
Snatch us from earth awhile,
Us of ourselves and native woes beguile:
And to our high-rays'd phantasie present
That undisturbed song &c.

Here, in the first draught, it is “*And whilst your equal raptures:*” in the second, *whilst* is erased, and *as* written over it. In the second draught also, the next line was

In high misterious holie spoufall meet;
 but *holie* is expunged, and *happie* supplied in the margin: and, in the last of these original lines, “*native woes*” was originally “*home-bred woes.*”

Ver. 10. Where the bright Seraphim in *tripled* row.
 But, in the first draught, *princely* row.

Ver. 11. In the first draught the line seems to have been written (for the manuscript here is torn and imperfect)

Their loud immortal trumpets blow.

Next,

Loud symphonie of silver trumpets blow.
 In the second draught he first wrote,
High lifted, loud and angel trumpets blow.
 Which he afterwards altered to the present reading.

Ver. 12. And *Cherubim, sweet-winged squires,*—
 Then called *Heaven's henchmen*, which means the same; *henchman*, or *henchman*, signifying a page of honour. See Minsheu, and also *Mids. N. Dr. A. ii. S. ii.*

“ I do but beg a little changeling boy
 “ To be my *henchman* :”

The Queen of Fairies is the speaker. Milton's curious expressions are in the first draught.

Ver. 14. With those just Spirits that wear *the blooming palms,*
Hymnes devout and sacred psalmes
Singing everlastinglly;
While all the starry rounds and arches blue
Resound and echo Hallelu:
That we on earth, &c.

Ver. 18. May rightly answere that melodious noise,
By leaving out those harsh ill sounding jarres
Of clamorous sin that all our musick marres:
And in our lives and in our song
May keepe in tune with Heaven, &c.

In the second draught he describes "the *harsh discords*" of sin by a technical term in musick :

By leaving out those harsh CHROMATICK jarres
Of sin that all our musick marres.

Ver. 19. As once we *could*, &c.

Ver. 28. To *live and sing* with him in even endlesse light.

Then "*ever endlesse*" is changed into "*ever-glorious*," which is next converted into "*uneclipsed*." The latter part of the line is also varied in the following order :

- where day dwells without night.
- in endlesse morne of light.
- in cloudlesse birth of light,
- in never-parting light.

AN

EPITAPH

ON THE

MARCHIONESS OF WINCHESTER.

THIS rich marble doth inter
The honour'd wife of Winchester,
A Viscount's daughter, an Earl's heir,
Besides what her virtues fair
Added to her noble birth, 5
More than she could own from earth.
Summers three times eight fave one
She had told ; alas ! too soon,
After so short time of breath,
To house with darkness, and with death. 10
Yet had the number of her days
Been as complete as was her praise,

Ver. 4. *Besides what her virtues fair &c.]* In Howell's entertaining Letters, there is one to this lady, the Lady Jane Savage marchioness of Winchester, dated Mar. 15, 1626. He says, he assisted her in learning Spanish: and that Nature and the Graces exhausted all their treasure and skill, in "framing this exact model of female perfection." He adds, "I return you here the Sonnet your Grace pleased to send me lately, rendered into Spanish, and fitted from the same ayre it had in English both for cadence and feete, &c." Howell's *Letters*, vol. i. §. 4. *Let.* xiv. p. 180, ut supr. I make this citation to justify and illustrate our author's panegyrick. T. WARTON.

Nature and Fate had had no strife
In giving limit to her life.

Her high birth, and her graces sweet, 15
Quickly found a lover meet ;
The virgin quire for her request
The God that sits at marriage feast ;
He at their invoking came,
But with a scarce well-lighted flame ; 20

Ver. 15. *Her high birth, and her graces sweet,*

Quickly found a lover meet ;] She was the wife of John marquis of Winchester, a conspicuous loyalist in the reign of king Charles the first, whose magnificent house or castle of Basing in Hampshire withstood an obstinate siege of two years against the rebels, and when taken was levelled to the ground, because in every window was flourished *Aymez Loyaute*. He died in 1674, and was buried in the church of Englefield in Berkshire ; where, on his monument, is an admirable epitaph in English verse written by Dryden, which I have often seen. It is remarkable, that both husband and wife should have severally received the honour of an epitaph from two such poets as Milton and Dryden. Nor should it be forgotten, that Jonson wrote a pathetick poem entitled *An Elegie on the Lady ANNE PAWLETT Marchioness of Winton*. UNDERW. vol. vii. 17. But Jane appears in the text of the poem, with the circumstance of her being the daughter of Lord Savage. See Note on v. 55. She therefore must have been our author's Marchioness. Compare Cartwright's *Poems*, p. 193. T. WARTON.

Ver. 19. *He at their invoking came,*

But with a scarce well-lighted flame ;] Almost literally from his favourite poet Ovid, *Metam.* x. 4. Of Hymen.

“ Adfuit ille quidem ; sed nec solennia verba,
“ Nec lætos vultus, nec felix attulit omen :
“ Fax quoque quam tenuit, lacrymoso stridula fumo,
“ Usque fuit, nulosque invenit motibus ignes.”

I find I have been preoccupied by Dr. Jortin in noting this parallel. T. WARTON.

And in his garland, as he stood,
 Ye might discern a cypres bud.
 Once had the early matrons run
 To greet her of a lovely son,
 And now with second hope she goes, 25
 And calls Lucina to her throes ;
 But, whether by mischance or blame,
 Atropos for Lucina came ;
 And with remorseless cruelty
 Spoil'd at once both fruit and tree : 30
 The hapless babe, before his birth,
 Had burial, yet not laid in earth ;
 And the languish'd mother's womb
 Was not long a living tomb.

Ver. 22. Ye might discern a cypres bud.] An emblem of a funeral ; and it is called in Virgil “*feralis*,” *Aen.* vi. 216, and in Horace “*funebris*,” *Epod.* v. 18, and in Spenser “*the cypress funeral*,” *Faer. Qu.* i. i. 8. *NEWTON.*

Ver. 31. The hapless babe, before his birth,
Had burial, &c.] So, in *Rime di Luigi Grotto*, 1601, p. 138. “Figlio morto nel ventre della madre, e poi trattone fuori.

“ Doue giamai s' udì sì strana forte
 “ Che auanti il nascer suo si giunga a morte ?” *TODD.*

Ver. 33. And the languish'd mother's womb
Was not long a living tomb.] As in Brown's *Brit. Pastorals*, B. ii. S. i. edit. 1616.

“ Where neuer plow-share ript his *mother's wombe*
 “ To giue an aged feed a *living tombe*? ”

And in Sylvester's *Du Bart.* ed. 1621, p. 493, of the fish,
 “ That, swilling, swallow'd Jonas in her *womb* ;
 “ A liuing corps, laid in a *liuing toomb*. ”

See also *ibid.* p. 363. *TODD.*

35

So have I seen some tender slip,
 Sav'd with care from winter's nip,
 The pride of her carnation train,
 Pluck'd up by some unheedy swain,
 Who only thought to crop the flower
 New shot up from vernal shower ; 40
 But the fair blossom hangs the head
 Side-ways, as on a dying bed,
 And those pearls of dew, she wears,
 Prove to be presaging tears,
 Which the sad morn had let fall 45
 On her hastening funeral.

Gentle Lady, may thy grave
 Peace and quiet ever have ;

Ver. 35. ——— *tender slip,*] In our author's *Animadv.*
Rem. Def. A gardener is to "cut his hedges, prune his trees,
 look to his *tender slips*, and pluck the weeds that hinder their
 growth." *Pr. W.* i. 95. T. WARTON.

Ver. 36. *Sav'd with care from winter's nip,*] Compare
Sams. Agon. v. 1576.

————— "the first-born bloom of spring,
 " Nipt with the lagging rear of winter's frost." TODD.

Ver. 41. *But the fair blossom hangs the head &c.*] Mr. Bowle
 compares this and the five following verfes, with what Antonio
 Bruni says of the rose, *Le Tre Gratie*, p. 221.

" Ma nata apena, o filli,
 " Cade languisce e more :
 " Le tenere rugiade,
 " Ch' l' imperlano il feno,
 " Son ne suo i funerali
 " Le lagrime dolenti." T. WARTON.

Ver. 47. *Gentle Lady, may thy grave*
Peace and quiet ever have ;] So in the obsequies of
 Fidele, in *Cymbeline*, A. iv. S. ii.

After this thy travel fore
 Sweet rest seise thee evermore,
 That, to give the world encrease,
 Shorten'd hast thy own life's lease.
 Here, besides the sorrowing
 That thy noble house doth bring,
 Here be tears of perfect moan
 Wept for thee in Helicon ;
 And some flowers, and some bays,
 For thy herse, to strew the ways,
 Sent thee from the banks of Came,
 Devoted to thy virtuous name ;

50

55

60

“ Quiet consummation have,

“ And renowned be thy grave ! ” T. WARTON.

Ver. 55. *Here be tears]* See Notes on *Lycidas*, v. 14. The tears allude to other *Verses* also on the occasion. See the two next Notes. TODD.

Ver. 59. *Sent thee from the banks of Came,*] Came is Milton's *Camus* regularly anglicised. “ Next *Camus* reverend fire.” *Lycid.* v. 103. “ *Cami remare paludes.*” *El. i.* 89. “ *Revisere Camum.*” *Ibid. ii.* I have been told, that there was a Cambridge-collection of verses on her death, among which Milton's elegiack ode first appeared. But I have never seen it, and I rather think this was not the case. At least we are sure, that Milton was now a student at Cambridge. Our marchioness was the daughter of Thomas lord viscount Savage, of Rock-Savage in Cheshire; and it is natural to suppose, that her family was well acquainted with the family of Lord Bridgewater, belonging to the same county, for whom Milton wrote the *Maske of Comus*. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in consequence of his acquaintance with the Egerton family. And afterwards we find some of that family intermarrying with this of the marquis of Winchester. Dugd. *Baron.* ii. 377. 445. The accomplished lady, here celebrated,

Whilst thou, bright Saint, high sitst in glory,
 Next her, much like to thee in story,
 That fair Syrian shepherdess,
 Who, after years of barrenness,
 The highly favour'd Joseph bore 65
 To him that serv'd for her before,
 And at her next birth, much like thee,
 Through pangs fled to felicity,

died in child-bed of a second son in her twenty-third year, and was the mother of Charles the first duke of Bolton. Mr. Bowle remarks, that her death was celebrated by Sir John Beaumont, and sir W. Davenant. See Beaumont's *Poems*, 1629. p. 159. Davenant's *Works*. T. WARTON.

In a volume of manuscript poems in the British Museum this Epitaph occurs, with the date 1631, and at the bottom "Jo. Milton of Chr. Coll. Cambr." This, it has been remarked, seems to clear up Mr. Warton's doubt; the date and additions to the name serving to shew that there had been a Cambridge-collection of verses on the death of this accomplished lady. See the Topographer, 1789. vol. i. p. 425.—I may further observe, that there is an Elegy on this occasion at the end of "La Dance Machabre, or Death's Duell, by W. Colman, 12mo. pages 68, entitled *An Elegie vpon the Ladie Marchionesse of Winchester, daughter to the right honourable Thomas Lord Sauage, &c.*" consisting of twenty lines. It begins with the allusion to other funeral verses, and apparently to a custom of affixing such poems to the pall or herse :

" Instruct my pen with an immortall verse,
 " Whilst holy TEARES enamell thy sad herse,
 " Sweet Saint on earth, in Heauen no leſſe we know !
 " Thy beauty here, there goodneſſe makes thee ſo."

See also ver. 58. And the note, Eleg. ii. 22. TODD.

Ver. 63. *That fair Syrian shepherdess,]* Rachel. See Gen. xxix. 9. xxv. 18. T. WARTON.

Ver. 68. *Through pangs fled to felicity,]* We cannot too

Far within the bosom bright
Of blazing Majesty and Light: 70
There with thee, new welcome Saint,
Like fortunes may her soul acquaint,
With thee there clad in radiant sheen,
No Marchioness, but now a Queen.*

much admire the beauty of this line. I wish it had closed the poem; which it would have done with singular effect. What follows serves only to weaken it; and the last verse is an eminent instance of the *bathos*, where the “Saint clad in radiant sheen” sinks into a Marchioness and a Queen. But Milton seldom closes his little poems well. DUNSTER.

Milton might have in mind, (although he has destroyed the climax which it is reported to exhibit,) the last message of Anne Boleyn to Henry the eighth; thanking him for his advancing her, first to be a *Marchioness*; then to be a *Queen*; and now, when he could raise her no higher on earth, for sending her to be a *Saint in Heaven*. TODD.

* There is a pleasing vein of lyrick sweetness and ease in Milton's use of this metre, which is that of *L'Allegro* and *Il Penserofo*. He has used it with equal success in Comus's festive song, and the last speech of the Spirit, in *Comus*, 93, 922. From these specimens, we may justly wish that he had used it more frequently. Perhaps in Comus's Song it has a peculiar propriety: it has certainly a happy effect. T. WARTON.

SONG

ON

MAY MORNING.

NOW the bright Morning-star, day's harbinger,
Comes dancing from the east, and leads with her

Ver. 1. *Now the bright Morning-star, day's harbinger,*] So Shakspere, *Mid. N. Dr.* A. iii. S. ult.

“ And yonder shines Aurora's harbinger.” T. WARTON.

Ver. 2. *Comes dancēing from the east, and leads with her &c.*] So Spenser, in *Astrophel*, st. iv.

“ As sommers lark that with her song doth greet

“ The dancing day, forth coming from the east.”

And in the *Faerie Queene*, i. v. 2.

“ At last, the golden orientall gate

“ Of greatest heaven gan to open fayre;

“ And Phoebus, fresh as bryde groome to his mate,

“ Came dauncing forth, shaking his deawie hayre.”

And Peele, *David and Bethsabe*, edit. 1599.

“ As when the fun, attir'd in glistring robe,

“ Comes dancing from his oriental gate, &c.”

And Niccols, in his poem *The Cuckow*, 1607. Of the east.

“ Through which the daies bright king came dancing out.”

And in the context he calls the cock, “ *Daies harbinger.*” And G. Fletcher, as Mr. Bowle observes, in *Christ's Vict.* C. i. 82.

“ A starre comes dancing up the orient.” T. WARTON.

I must add a beautiful passage from P. Fletcher's *Locufis*, 1627, p. 96.

“ The lovely Spring

“ Comes dauncing on; the primrose strewes her way,

“ And fattin violet.” TODD.

The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.

Ver. 3. *The flowery May, who from her green lap throws
The yellow cowslip &c.]* So Niccols, in the descrip-
tion just cited, of May.

“ And from her *fruitful lap* eche day she *threw*
“ The choicest flowres.”

Beside the instance brought by Doctor Newton from *K. Richard the Second*, we have in the same play, A. iii. S. iii.

“ The *fresh green lap* of fair king Richard’s land.”

As in *Lycidas*, v. 138.

“ On whose *fresh lap* the swart-star sparely looks.”

So also R. Greene, of Aurora, as cited in *England’s Parnassus*, 1600, p. 415.

“ And sprinckling from the folding of her *lap*
“ White lillies, roses, and sweet violets.”

Mr. Bowle adds these illustrations, Spenser, *Faer. Qu. ii. vi. 15.*
Of flowers.

—“ Nature them forth *throwes*
“ Out of her *fruitfull lap*.”

Again, *ibid. vii. vii. 34.*

“ Then came faire May, the fayrest mayd on ground,
“ Deckt all with dainties of her seasons prude,
“ And *throwing* flowres out of her *lap* around.”

T. WARTON.

Ver. 4. ————— *the pale primrose.]* In the *Winter’s Tale*, A. iv. S. v.

—“ *Pale primroses,*
“ That die unmarried.”

Again, in *Cymbeline*, A. iv. S. ii.

“ The flower that’s like thy face, *pale primrose.”*

T. WARTON.

Whence perhaps Crashaw, with remarkable elegance, *Poems*, p. 87, Paris edit. 1652 :

Hail, bounteous May, that dost inspire 5
 Mirth, and youth, and warm desire ;
 Woods and groves are of thy dressing,
 Hill, and dale, doth boast thy blessing !
 Thus we salute thee with our early song,
 And welcome thee, and wish thee long. *

“ The dew no more will weep
 “ The primroses pale cheek to deck.” TODD.

Ver. 10. *And welcome thee,*] So Chaucer, *Knightes Tale*, v. 1511. edit. Tyrwhitt.

“ O Maye, with all thy floures and thy grene,
 “ Right welcome be thou fair freshe May.”

Compare v. 3. Carew also, in his description of the *Spring*, thus welcomes May :

“ The vallies, hills, and woods, in rich array,
 “ Welcome the coming of the long'd-for May.” TODD.

* This beautiful little Song presents an eminent proof of Milton's attention to the effect of metre, in that admirable *change of numbers*, with which he describes *the appearance* of the May Morning, and salutes her *after she has appeared*; as different as the *subject* is, and produced by the transition from Iambicks to Trochaicks. So, in *L'Allegro*, he banishes Melancholy in Iambicks, but invites Euphrosyne and her attendants in Trochaicks.

TODD.

MISCELLANIES.

MISCELLANIES.

ANNO ÆTATIS XIX.

*At a VACATION EXERCISE in the COLLEGE, part Latin, part English. The Latin speeches ended, the English thus began. **

HAIL, native Language, that by sinews weak
Didst move my first endeavouring tongue to speak,
And mad'st imperfect words with childish trips,
Half unpronounc'd, slide through my infant lips,
Driving dumb Silence from the portal door, 5
Where he had mutely sat two years before !
Here I salute thee, and thy pardon ask,
That now I use thee in my latter task :
Small loss it is that thence can come unto thee,
I know my tongue but little grace can do thee :

* Written 1627. It is hard to say why they did not first appear in edition 1645. They were first added, but misplaced, in edit. 1673. See table of *Errata* to that edition. T. WARTON.

Ver. 5. —— dumb Silence] So, in *Il Pens.* v. 55. “The mute Silence.” Sylvester has “dumb silence,” Du Bart. edit. 1621. p. 13. TODD.

Thou need'st not be ambitious to be first, 11
 Believe me I have thither pack'd the worst :
 And, if it happen as I did forecast,
 The daintiest dishes shall be serv'd up last.
 I pray thee then deny me not thy aid 15
 For this same small neglect that I have made :
 But haste thee straight to do me once a pleasure,
 And from thy wardrobe bring thy chieftest trea-
 sure,

Ver. 18. *And from thy wardrobe bring thy chieftest treasure,
 Not those new-fangled toys, and trimming slight*

Which takes our late fantasticks with delight ;] This is an address to his native language. And perhaps he here alludes to Lilly's *Euphues*, a book full of affected phraseology, which pretended to reform or refine the English language; and whose effects, although it was published some years before, still remained. The ladies and the courtiers were all instructed in this new style; and it was esteemed a mark of ignorance or unpoliteness not to understand *Euphuism*. He proceeds,

“ But cull those richest robes and gay'st attire,
 “ Which deepest spirits, and choicest wits desire.”

From a youth of nineteen, these are striking expressions of a consciousness of superior genius, and of an ambition to rise above the level of the fashionable rhymers. At so early an age, Milton began to conceive a contempt for the poetry in vogue; and this he seems to have retained to the last. In the *Tractate on Education*, recommending to his pupils the study of good criticks, he adds, “ This would make them soon perceive what despicable creatures our common rimers and play-writers be: and shew what religious, what glorious and magnificent use might be made of poetry.” p. 110. edit. 1673. Milton’s own writings are the most illustrious proof of this. For he was, as Dante says of Homer, *Infern.* c. iv. 93.

“ la bella schola
 “ Di quel signor dell’ altissimo Canto.” T. WARTON.

Not those new-fangled toys, and trimming flight
Which takes our late fantasticks with delight; 20

Nashe, in his “Strange Newes, of the intercepting certaine Letters, and a conuoy of Veres, as they were going priuile to victuall the Low Countries,” 1592, gives us several specimens of *new-fangled toys*, and seems to include Gabriel Harvey, Greene, and Tarlton, as well as Lily, under the description of *late fantasticks*. Some of these *toys* are not a little curious; such as “firenized furies, Dauids sweetnes olimpique, energeticall persuasions, &c.” which last phrase, by the way, I recommend to the philosophers of the new school!—Nashe adds, “Nor do I altogether scum off all these as the *new-ingendered* fome of the English &c.” Again, “Euphues I readd when I was a little ape in Cambridge, and then I thought it was *Ipse ille*; it may be excellent good still for ought I know, for I lookt not on it this ten yeare.” Habington, who published his *Castara* in 1634, has the following phrase: “*New toyes for a fantastique mind.*” But see a description of *Fantasticks* in Barnabie Rych’s *Faults and Nothing but Faults*, 4to. Lond. 1606. “But what call you him a *fantastike*, that followes his fellowe so close? a foole, I warrant him; and I beleive he hath robd a iackanapes of his iesture; marke but his countenance, see how he mops, and how he mowes, and how he straines his lookes. All the apes that haue been in the parish garden these twentie yeares, would not come nigh him for *all maner of complements*,” p. 7. TODD.

Ver. 19. *Not those new-fangled toys,*] Dressed anew, fantastically decorated, newly invented. Shakspeare, *Love’s Lab. Lost*, A. i. S. i.

“ At Christmas I no more desire a rose,

“ Than wish a snow in May’s *new-fangled* shows.”

Where Theobald, instead of *shows* proposes absurdly to read *earth*, because, says he, “the *flowers* are not *new-fangled*, but the *earth* by their profusion and variety.” By these *shows* the poet means *May-games*, at which a snow would be very unwelcome, and unexpected. Somewhere in B. and Fletcher, “*new-fangled work*” occurs: where the commentators, not understanding what they reject, would read “*new-spangled*.” In our church-canons, dated 1603, *Newfangleneffe* is used for innovation

But cull those richest robes, and gay'ſt attire,
 Which deepest spirits and choicest wits desire.
 I have ſome naked thoughts that rove about,
 And loudly knock to have their paſſage out;
 And, weary of their place, do only ſtay, 25
 Till thou haſt deck'd them in thy best array;
 That ſo they may, without ſuspect or fears,
 Fly swiftly to this fair assembly's ears;
 Yet I had rather, if I were to chufe,
 Thy ſervice in ſome graver ſubject uſe, 30
 Such as may make thee ſearch thy coffers round,
 Before thou clothe my fancy in fit found:

in dress and doctrine, §. 74. See Spenser, who explains the word. *Faer. Qu. i. iv. 25.*

“ Full of vaine follies and *new-fanglencie*.”

See alſo Prefaces to *Comm. Pr. Of Cerem.* A. D. 1549. Our author uſes and explains the word in his *Prelatical Episcopacy*, “ To controul and *new-fangle* the Scripture.” *Pr. IV. i. 37.* In Ulpian Fullwill’s interlude, *Like wit to like*, “ Nichol New-fangle is the Vice.” T. WARTON.

In the *Cobler’s Prophecie*, 1594, “ Niceness” is Venus’s *maide*, and “ Newfangle” her *man*. I muſt obſerve alſo that, in the contents of *I Timothy* chapter the fifth, in the old editions of the Bible, a direcſion is given to “ have no fellowship with *new-fangled teachers*.” TODD.

Ver. 29. *Yet I had rather, if I were to chufe,*

Thy ſervice in ſome graver ſubject uſe, &c.] It appears, by this address of Milton to his native language, that even in these green years he had the ambition to think of writing an epick poem; and it is worth the curious reader’s attention to obſerve how much the *Paradise Lost* corresponds in its circumſtances to the prophetick wiſh he now formed. THYER.

Here are ſtrong indications of a young mind anticipating the ſubject of the *Paradise Lost*, if we ſubSTITUTE christian for pagan ideas. He was now deep in the Greek poets. T. WARTON.

Such where the deep transported mind may soar
 Above the wheeling poles, and at Heaven's door
 Look in, and see each blissful Deity 35
 How he before the thunderous throne doth lie,
 Listening to what unshorn Apollo sings
 To the touch of golden wires, while Hebe brings
 Immortal nectar to her kingly fire:
 Then passing through the spheres of watchful fire,

Ver. 36. ——— *the thunderous throne*] It has been proposed by Jortin to read “*the Thunderer's throne*.” *Thunderous*, indeed, might be an error of the press. But *thunderous* is more in Milton's manner, and conveys a new and a stronger image. Besides the word is used in *Par. Lost*, B. x. 702.

“ Notus and Afer black with *thunderous* clouds.”

Thunderous is from *Thunder*, as *Slumbrous* from *Slumber*, *Par. Lost*, B. iv. 615. *Wondrous*, from *Wonder*, is obvious. T. WARTON.

Milton adopted this word from Sylvester, as Mr. Dunster also observes, *Du Bart.* 1621, p. 420. “ Rushing with *thundrous* roar.” TODD.

Ver. 37. ——— *unshorn Apollo*] An epithet by which he is distinguished in the Greek and Latin poets. Pindar, *Pyth. Od.* iii. 26. ΑΚΕΡΣΕΚΟΜΑ Φοῖς. Hor. *Od.* I. xxii. 2.

“ *Intonsum pueri dicite Cynthium.*” NEWTON.

Ver. 40. *Then passing through the spheres of watchful fire, &c.*] This is a sublime mode of describing the study of natural philosophy. In another college-exercise, perhaps written about the same time, the same thoughts appear. “ Nec dubitatis, auditores, etiam in cœlos volare, ibique illa multiformia nubium spectra, niviumque coacervatam vim contemplemini—Grandinisque exinde loculos inspicite, et armamenta fulminum perscrutemini.” *Pr. W.* ii. 591. But they are in Sylvester's *Du Bartas*, p. 133. edit. 1621. He supposes that the soul, while imprisoned in the body, often springs aloft into the airy regions,

— “ And there she learns to knowe
 “ Th' originals of winde, and hail, and snowe;

And misty regions of wide air next under, 41
 And hills of fnow, and loftes of piled thunder,
 May tell at length how green-ey'd Neptune raves,
 In Heaven's defiance mustering all his waves;

“ Of lightning, thunder, blazing-stars, and storms,
 “ Of rain and ice, and strange-exhaled forms :
 “ By th' aire's steep stairs she boldly climbs aloft
 “ To the world's chambers : heaven she visits oft, &c.”

See also Sylvester's *Job*, ibid. p. 944. I have elsewhere observed, that Milton might here have had an eye on a similiar passage in Sir David Lyndesay's *Dreme*. Compare Brewer's *Lingua*, 1607. Reed's *Old Pl.* vol. v. 162. Mendacio says, having scaled the heavens,

— “ in the province of the meteors,
 “ I saw the cloudy shapes of hail and rain,
 “ Garners of fnow, and crystals full of dew, &c.”

T. WARTON.

Drummond, in his *River of Forth Feasting*, compliments the proficiency of James I, in the study of natural philosophy, in similiar terms :

“ Thou sought'ft to know this all's eternal sourse,
 “ Of ever-turning heavens the restless course ;
 “ Their fixed lamps, &c.”

But there is a more striking passage in Sylvester, which Mr. Dunster also notices, to be introduced, *Du Bart.* 1621, p. 282.

“ Cellars of winde, and shoppes of fulph'ry thunder,
 “ Where stormy tempests have their vgly birth.”

And see ibid. p. 77. “ Heav'n's azure loft.” And also Lille's *Du Bart.* 1625, p. 131. “ The store-houses of stormes, and forging-shops of thunder.” TODD.

Ver. 40. ————— watchful fire,] See *Ode Chr. Nativ.* v. 21. “ And all the spangled host keep watch in order bright.” HURD.

We have “ *vigil flamma*” in Ovid, *Trist.* iii. v. 4. And “ *vigiles flammas*,” *Art. Am.* iii. 463. T. WARTON.

Ver. 43. ————— green-ey'd Neptune] Virgil, *Georg.* iv. 451. Of Proteus.

“ *Ardentes oculos intorsit lumine glauco.*” T. WARTON.

Then sing of secret things that came to pass 45
 When beldam Nature in her cradle was ;
 And last of kings, and queens, and heroes old,
 Such as the wife Demodocus once told
 In solemn songs at king Alcinous' feast,
 While sad Ulysses' soul, and all the rest, 50
 Are held, with his melodious harmony,
 In willing chains and sweet captivity.
 But fie, my wandering Muse, how thou dost stray !
 Expectance calls thee now another way ;
 Thou know'st it must be now thy only bent 55
 To keep in compass of thy predicament :
 Then quick about thy purpos'd busines come,
 That to the next I may resign my room.

Ver. 48. *Such as the wise Demodocus once told*] He now little thought that Homer's beautiful couplet of the fate of Demodocus could, in a few years, with so much propriety be applied to himself. He was but too conscious of his resemblance to some other Greek bards of antiquity, when he wrote the *Paradise Lost*. See B. iii. 33. seq. T. WARTON.

Ver. 52. *In willing chains and sweet captivity.*] A line, as Mr. Bowle observes, resembling one in Tasso, *Gier. Lib. c. vi. st. 84.*

“ Giogo di servitu dolce e leggiero.” T. WARTON.

I may add a line from Sylvester's *Du Bartas*, edit. 1621, p. 997.

“ The willing chains of my captivitie.”

See also P. Fletcher's *Purp. Isl. c. v. st. 53.*

“ With pleasing chain entralls.” TODD.

Then Ens is represented as father of the Predicaments his two sons, whereof the eldest stood for Substance with his canons, which Ens, thus speaking, explains.

GOOD luck befriend thee, Son; for, at thy birth,

The faery ladies danc'd upon the hearth; 60

Ver. 59. *Good luck befriend thee, Son; &c.]* Here the metaphysical or logical *Ens* is introduced as a person, and addressing his eldest son *Substance*. Afterwards the logical *Quantity*, *Quality*, and *Relation*, are personified, and speak. This affectation will appear more excusable in Milton, if we recollect, that every thing, in the masks of this age, appeared in a bodily shape. *Airy Nothing* had not only a "*local habitation and a name*," but a visible figure. It is extraordinary, that the pedantry of king James the first should not have been gratified with the system of logick represented in a mask, at some of his academick receptions. The *Predicaments* alone would have furnished a considerable band of *Dramatis Personæ*. The long and hoary beard of father *Ens* might have been made to exceed any thing that ever appeared on the stage. James was once entertained at Oxford, in 1618, with a play called the *Marriage of the Arts*. T. WARTON.

Ibid. —————— for, at thy birth,

The faery ladies danc'd upon the hearth;] This is the first and last time that the system of the Fairies was ever introduced to illustrate the doctrine of Aristotle's ten categories. It may be remarked, that they both were in fashion, and both exploded, at the same time. T. WARTON.

Ver. 60. —————— danc'd upon the hearth;] I fear too much has been said of domestick fairies in *L' Allegro*, v. 103. Yet I cannot miss an opportunity of adding a few words on the subject, which may tend to illustrate Shakespeare through Milton. It is not yet satisfactorily decided, what Shakespeare means by calling Mab the *Fairies' Midwife*. Rom. Jul. A. i. S. iv.

Thy drowsy nurse hath sworn she did them spie
Come tripping to the room where thou didst lie,

Doctor Warburton would read the *Fancy's Midwife*: for, he argues, it cannot be understood that she performed the office of midwife to the fairies. Mr. Steevens, much more plausibly, supposes her to be here called the *Fairies' Midwife*, because it was her "department to deliver the fancies of sleeping men of their dreams." But I apprehend, and with no violence of interpretation, that the poet means *The Midwife among the Fairies*, because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place. The poet here uses her general appellation and character, which yet has so far a proper reference to the present train of fiction, as that her illusions were practised on persons in bed or asleep; for she not only haunted women in childbed, but was likewise the incubus or night-mare. Shakspere, by employing her here, alludes at large to her midnight pranks performed on sleepers: but denominates her from that most notorious one, of her personating the drowsy midwife who was insensibly carried away into some distant water, and substituting a new birth in the bed or cradle. It would clear the appellation to read, under the sense assigned, *The Fairie Midwife*. The poet avails himself of Mab's appropriate province in giving her this new nocturnal agency. T. WARTON.

Ver. 62. *Come tripping to the room &c.*] So barren, unpoetical, and abstracted a subject, could not have been adorned with finer touches of fancy. See also, v. 69.

" A Sibyl old, &c."

And in this illustration there is great elegance, v. 83.

" To find a foe, &c."

The address of *Ens* is a very ingenious enigma on *Substance*.

T. WARTON.

Came tripping to the room, &c. is an allusion to the superstition, noticed by Shakspere, *Hen. IV. P. i, A. i. S. i.*

" O, that it could be prov'd,
" That some night-tripping fairy had exchang'd
" In cradle-cloths our children where they lay, &c."

TODD.

And, sweetly singing round about thy bed,
Strew all their blessings on thy sleeping head.
She heard them give thee this, that thou shouldst
still

65

From eyes of mortals walk invisible :
Yet there is something that doth force my fear ;
For once it was my dismal hap to hear
A Sibyl old, bow-bent with crooked age,
That far events full wisely could presage, 70
And, in time's long and dark prospective glafs,
Foresaw what future days should bring to pass ;
“ Your son,” said she, (“ nor can you it prevent)
“ Shall subject be to many an Accident.
“ O'er all his brethren he shall reign as king, 75
“ Yet every one shall make him underling ;
“ And those, that cannot live from him asunder,
“ Ungratefully shall strive to keep him under ;
“ In worth and excellence he shall out-go them,
“ Yet, being above them, he shall be below
“ them ;

80

Ver. 74. *Shall subject be to many an Accident.] A pun on the logical Accidens.* T. WARTON.

Ver. 75. *O'er all his brethren he shall reign as king,]* The Predicaments are his brethren : of or to which he is the *Subjectum*, although first in excellence and order.

Ungratefully shall strive to keep him under ; They cannot exist, but as inherent in Substance.

From others he shall stand in need of nothing. He is still Substance, with, or without, Accident.

Yet on his brothers shall depend for clothing. By whom he is cloathed, superinduced, modified, &c. But he is still the same.

T. WARTON.

“ From others he shall stand in need of nothing,
“ Yet on his brothers shall depend for clothing.
“ To find a foe it shall not be his hap,
“ And Peace shall lull him in her flowery lap ;
“ Yet shall he live in strife, and at his door 85
“ Devouring War shall never cease to roar ;
“ Yea, it shall be his natural property
“ To harbour those that are at enmity.
“ What power, what force, what mighty spell,
 “ if not
“ Your learned hands, can loose this Gordian
 “ knot ?”

35

90

Ver. 83. *Substantia substantiæ norœ contrariatur*, is a school-maxim. T. WARTON.

Ver. 84. *And Peace shall lull him in her flowery lap;*] So in
Harrington's *Ariosto*, c. xlvi. 1.

"Who long were lul'd on high in Fortune's lap."

And in William Smith's *Chloris*, 1596.

" Whom Fortune never dandled in her lap."

And in Spenser's *Teares of the Muses*, *Terpsich.* st. i.

"Whoſo hath in the *lap* of ſoft delight

" Been long time *lul'd*."

And we have the flowery lap of some irriguous valley," in *Par. Lost*, B. iv. 254. T. WARTON.

Ver. 86. *Devouring War shall never cease to roar;*] So in
Par. *Loft*, B. xi.

"The brazen throat of War had ceas'd to roar." TODD.

Ver. 88. *To harbour those that are at enmity.*] His Accidents.
T. WARTON.

*The next Quantity and Quality spake in prose ; then
Relation was called by his name.*

RIVERS, arise ; whether thou be the son
Of utmost Tweed, or Ouse, or gulphy Dun,
Or Trent, who, like some Earth-born giant,
spreads
His thirty arms along the indented meads ;

Ver. 91. *Rivers, arise ; &c.]* Milton is supposed, in the invocation and assemblage of these rivers, to have had an eye on Spenser's Episode of the Nuptials of Thames and Medway, *Faer. Qu. iv. xi.* I rather think he consulted Drayton's *Polyolbion*. It is hard to say, in what sense, or in what manner, this introduction of the rivers was to be applied to the subject.

T. WARTON.

Ver. 93. *Or Trent, who, like some Earth-born giant, spreads
His thirty arms along the indented meads ;]* It is said that there were thirty sorts of fish in this river, and thirty religious houses on its banks. See Drayton, *Polyolb. S. xii. vol. iii. p. 906.* Drayton adds, that it was foretold by a wizard,

“ And thirty several stremes, from many a fudry way,
“ Unto her greatness shall their watry tribute pay.”

These traditions, on which Milton has raised a noble image, are a rebus on the name *Trent*. T. WARTON.

Ver. 94. ——— indented meads ;] *Indent*, in this sense and context, is in Sylvester's *Du Bartas*, D. iii. W. i.

“ Our siluer Medway, which doth deepe indent
“ The flowerie medowes of my native Kent.”

And Drayton speaks of “ creeks indenting the land,” *Polyolb. S. i.* T. WARTON.

See also *Du Bart.* ed. supr. p. 775.

————— “ There silver torrents rush,
“ Indenting meads and pastures, as they pass.” TODD.

Or sullen Mole, that runneth underneath ; 95
 Or Severn swift, guilty of maiden's death ;
 Or rocky Avon, or of sedgy Lee,
 Or coaly Tine, or ancient hallow'd Dee ;
 Or Humber loud, that keeps the Scythian's name ;
 Or Medway smooth, or royal-tower'd Thame. 100

[*The rest was prose.*]

Ver. 95. *Or sullen Mole, that runneth underneath ;*] At Mickleham near Dorking in Surrey, the river Mole during the summer, except in heavy rains, sinks through its sandy bed into a subterraneous and invisible channel. In winter it constantly keeps its current. This river is brought into one of our author's religious disputes. "To make the word *Gift*, like the river *Mole* in Surrey, to run under the bottom of a long line, and so to start up and to govern the word *presbytery*, &c." *Pr. IV.* vol. i. 92.

T. WARTON.

Ver. 96. *Or Severn swift, guilty of maiden's death ;*] The maiden is Sabrina. See *Comus*, v. 827. T. WARTON.

Ver. 98. ————— ancient hallow'd *Dee* ;] In Apollonius Rhodius we have Φάσιδη συμφέρειται ἹΕΡΟΝ βέον. *Argon.* iv. 134. And in Theocritus, Ακιδος ἹΕΡΟΝ δδωρ. *Idyl.* i. 69. See also "Divine Alpheus," in *Arcades*, v. 30. Other proofs might be added. But Milton is not classical here. Dee's divinity was Druidical. From the same superstition, some rivers in Wales are still held to have the gift or virtue of prophecy. Gyraldus Cambrensis, who writes in 1188, is the first who mentions Dee's sanctity, and from the popular traditions. See Note on *Lycidas*, ver. 55. T. WARTON.

Randolph, in his *Poems*, notices also "the holy *Dee*," edit. 1640, p. 48. But see Spenser, *Faer. Qu.* iv. xi. 39, and the notes there, edit. 1805. TODD.

Ver. 99. *Or Humber loud, that keeps the Scythian's name ;*] Humber, a Scythian king, landed in Britain three hundred years before the Roman invasion, and was drowned in this river by Locrine, after conquering king Albanaet. See Drayton, *Polyolb.*

S. viii. vol. ii. p. 796. Drayton has made a most beautiful use of this tradition in his Elegy, "Upon three sons of the Lord Sheffield drowned in Humber," *Elegies*, vol. iv. p. 1244.

" O cruell Humber, guiltie of their gore !
" I now believe, more than I did before,
" The British story, whence thy name begun,
" Of kingly Humber, an inuading Hun,
" By thee deuoured : for 'tis likely thou
" With bloud wert christen'd, bloud-thirsty, till now
" The Ouse and Done." T. WARTON.

Ver. 100. *Or Medway smooth, or royal-tower'd Thame.]* The smoothness of the Medway is characterised in Spenser's [not Spenser's but Lodowick Bryskett's] *Mourning Muse of Thestylis*.

" The Medwaies siluer streames,
" That wont so *still to glide*,
" Were troubled now and wroth."

The royal towers of Thames imply Windsor castle, familiar to Milton's view, and to which I have already remarked his allusions. T. WARTON.

AN
EPI TAPH
ON THE
ADMIRABLE DRAMATICK POET
*W. SHAKSPEARE**.

WHAT needs my Shakspeare, for his honour'd bones,
The labour of an age in piled stones ?

* This is but an ordinary poem to come from Milton, on such a subject. But he did not yet know his own strength, or was content to dissemble it, out of deference to the false taste of his time. The conceit, of Shakspeare's *lying sepulcher'd in a tomb of his own making*, is in Waller's manner, not his own. But he made Shakspeare amends in his *L'Allegro*, v. 133. HURD.

Birch, and from him doctor Newton, asserts, that this copy of verses was written in the twenty-second year of Milton's age, and printed with the Poems of Shakspeare at London in 1640. It first appeared among other commendatory verses, prefixed to the folio edition of Shakspeare's plays in 1632. But without Milton's name or initials. This therefore is the first of Milton's pieces that was published.

It was with great difficulty and reluctance, that Milton first appeared as an author. He could not be prevailed upon to put his name to *Comus*, his first performance of any length that was printed, notwithstanding the singular approbation with which it had been previously received in a long and extensive course of private circulation. *Lycidas*, in the Cambridge collection, is only subscribed with his initial. Most of the other contributors have left their names at full length.

We have here restored the title from the second folio of Shakspeare. T. WARTON.

This Epitaph is dated 1630, in Milton's own edition of his poems in 1673. TODD.

Or that his hallow'd reliques should be hid
Under a star-ypointing pyramid?
Dear son of memory, great heir of fame, 5
What need'st thou such weak witness of thyn ame!
Thou, in our wonder and astonishment,
Hast built thyself a live-long monument.
For whilst, to the shame of slow-endeavouring art,
Thy easie numbers flow; and that each heart 10
Hath, from the leaves of thy unvalued book,
Those Delphick lines with deep impression took;
Then thou, our fancy of itself bereaving,
Dost make us marble with too much conceiving;

Ver. 5. *Dear son of memory,*] He honours his favourite Shak-speare with the same relation as the Muses themselves. For the Muses are called by the old poets "*the daughters of memory.*" See Hesiod, *Theog.* v. 53. NEWTON.

The phrase, *son of memory*, might be caught perhaps from Browne, who, describing the English poets, thus addresses them, *Brit. Past.* 1616, B. ii. S. i. p. 27.

"Yee English shepheards, *sonnes of memory.*"
And in the same page, speaking of Spenser's death, he says that there would be raised, "in honour of his worthy name,

"A *piramis*, whose head (like winged Fame),
Should pierce the clouds, yea, *seeme the stars to kisse*;
" And Mausolus' great toombe might shrowd in his."

TODD.

Ver. 8. ————— *a live-long monument.*] It is *lasting* in the folio Shak-speare, and in several editions of Milton's Poems subsequent to those published in his life-time. Milton's own reading is *live-long*. TODD.

Ver. 11. ————— *the leaves of thy unvalued book,*] "Thy *unvaluable book.*" So, in *The Weakest goeth to the Wall*, 1600.

"Are not our vowes already registerd
"Vpon the *unvalued sepulchre* of Christ?"

And, so sepúlcher'd, in such pomp dost lie, 15
 That kings, for such a tomb, would wish to die.*

And, in Shakspeare, *Rich. III. A. i. S. iv.*

“ Inestimable stones, *unvalued* jewels.” TODD.

Ver. 15. *And, so sepúlcher'd,*] Accented on the second syllable, as in Shakspeare, *Rape of Lucrece*;

“ May likewise be *sepúlcher'd* in thy shade.” MALONE.

* Mr. F. Townsendl has observed, that Milton appears to have been no stranger to an epitaph on the tomb of Sir Thomas Stanley, knt. second son of Edward Earl of Derby; which was remaining on the north-side of the chancel of the church of Tong, in the county of Salop, in 1663, when Sir William Dugdale made the last visitation of that county: and which Sir William, in a marginal note, says, was written by Shakspeare. This epitaph, which Mr. Townsendl has inserted, from C. 35. fol. 20. in the College of Arms, as a note to Rowe's *Life of Shakspeare*, is here subjoined in consequence of his ingenious remark:

“ Afke who lies here, but do not weepe;
 “ He is not dead, he doth but sleepe :
 “ This stony register is for his bones,
 “ His fame is more perpetuall than these stones ;
 “ And his own goodnesse, with himself being gone,
 “ Shall live when earthly monument is none.
 “ Not monumentall stone preserves our fame,
 “ Nor skye-aspiring piramids our name ;
 “ The memory of him for whom this stands,
 “ Shall out-live marble and defacers' hands :
 “ When all to time's consumptiōn shall be given,
 “ Stanley, for whom this stands, shall stand in Heaven.”

TODD.

ON THE
UNIVERSITY CARRIER,

Who sickened in the time of his vacancy, being forbid to go to London, by reason of the plague.*

HERE lies old Hobson ; Death hath broke
his girt,

And here, alas ! hath laid him in the dirt ;
Or else the ways being foul, twenty to one,
He's here stuck in a slough, and overthrown.

'Twas such a shifter, that, if truth were known, 5
Death was half glad when he had got him down ;
For he had, any time this ten years full,
Dodg'd with him betwixt Cambridge and *The Bull.*

And surely Death could never have prevail'd,
Had not his weekly course of carriage fail'd ; 10
But lately finding him so long at home,
And thinking now his journey's end was come,
And that he had ta'en up his latest inn,
In the kind office of a chamberlin

* I wonder Milton should suffer these two things on Hobson to appear in his edition of 1645. He, who at the age of nineteen, had so just a contempt for,

" Those new-fangled toys, and trimming flight,
" Which take our new fantasticks with delight." HURD.

Ver. 14. *In the kind office of a chamberlin &c.]* I believe the Chamberlain is an officer not yet discontinued in some of the

Show'd him his room where he must lodge that
night, 15
Pull'd off his boots, and took away the light :
If any ask for him, it shall be fed,
“ Hobson has supt, and's newly gone to bed.”

ANOTHER *on the same* *.

HERE lieth one, who did most truly prove
That he could never die while he could move ;
So hung his destiny, never to rot
While he might still jog on and keep his trot,

old inns in the city. But Chytraeus a German, who visited England about 1580, and put his travels into Latin verse, mentions it as an extraordinary circumstance, that it was the custom of our inns to be waited upon by women. In Peele's *Old Wives Tale*, Fantastique says, “ I had euen as liue the chamberlaine of the White Horse had called me vp to bed.” A. i. S. 1. T. WARTON.

At this time these officers appear to have been pretty numerous; for, in a letter, dated 1635, it is said, “ Another scrutiny was made of the number of *chamberlains*, tapsters, and hostlers, which came to above 40,000.” See Lord Strafford's Letters, fol. vol. i. p. 437. TODD.

* Hobson's inn at London was the Bull in Bishops-gate-street, where his figure in fresco, with an inscription, was lately to be seen. Peck, at the end of his *Memoirs of Cromwell*, has printed Hobson's Will, which is dated at the close of the year 1630. He died Jan. 1, 1630, while the plague was in London. This piece was written that year. The proverb, to which Hobson's caprice, founded perhaps on good sense, gave rise, needs not to be repeated. Milton was now a student at Cambridge. Among archbishop Sancroft's transcripts of poetry made by him at Cam-

Made of sphere-metal, never to decay 5
 Until his revolution was at stay.
 Time numbers motion, yet (without a crime
 'Gainst old truth) motion number'd out his time:
 And, like an engine, mov'd with wheel and weight,
 His principles being ceas'd, he ended straight. 10
 Rest, that gives all men life, gave him his death,
 And too much breathing put him out of breath;
 Nor were it contradiction to affirm,
 Too long vacation hasten'd on his term.

bridge, now in the Bodleian library, is an anonymous poem on the death of Hobson. It was perhaps a common subject for the wits of Cambridge. I take this opportunity of observing, that in the same bundle is a poem on Milton's friend *Lycidas*, Mr. King, by Mr. Booth, of Corpus Christi, not in the published collection. Coll. MSS. *Tam.* 465. T. WARTON.

The reader may find the proverb, *Hobson's choice*, explained in the *Spectator*, vol. vii. No. 509. See also Granger's *Biogr. Hist.* 8vo. edit. vol. ii. p. 400. Under his print are written these lines:

“ Laugh not to see so plaine a man in print,
 “ The shadow's homely, yet ther's something in't :
 “ Witnes the bagg he wears, (though seeming poore)
 “ The fertile mother of a thousand more.”

The last of which lines, with a trifling alteration, is inscribed upon the bag under his arm at the Bull. The MS. verses, mentioned by Mr. Warton, of which I have a transcript, present a similar quaintness with a passage in Milton's first epitaph on this distinguished carrier:

“ His teame was of the best: nor would he have
 “ Bin mir'd in any way, but in the grace:
 “ And here he sticks: still like to stand,
 “ Untill some Angell lend his helping hand.
 “ Thus rest in peace, thou ever-toying swaine,
 “ And supreme waggoner, next to Charles waine.” TODD,

Merely to drive the time away he ficken'd, 15
 Fainted, and died, nor would with ale be quicken'd;

“ Nay,” quoth he, on his swooning bed out-
 “ stretch'd,

“ If I mayn’t carry, sure I’ll ne’er be fetch’d,

“ But vow, though the cross doctors all stood
 “ hearers,

“ For one carrier put down to make six bearers.”

Eafe was his chief disease; and, to judge right,
 He died for heaviness that his cart went light:
 His leisure told him that his time was come,
 And lack of load made his life burdensome, 24
 That even to his last breath, (there be that say’t)
 As he were presf’d to death, he cried, More weight;
 But, had his doings lasted as they were,
 He had been an immortal carrier.

Obedient to the moon he spent his date
 In course reciprocal, and had his fate 30
 Link’d to the mutual flowing of the seas,
 Yet (strange to think) his *wain* was his *encrease*:
 His letters are deliver’d all and gone,
 Only remains this superscription †.

† Milton’s two copies of Verses on Hobson are in *Wit Restored in severall Select Poems not formerly publish’t*, 12mo. Lond. 1658, p. 84, 85. They are preceded by a copy, from some other pen, on the same person. Milton’s second copy appears also in *A Banquet of Jests*, 12mo. Lond. 1640, p. 129.

“ Here Hobson lies, who did most truly prove
 “ That he could never, &c.” Todd.

*On the new Forcers of Conscience under the
LONG PARLIAMENT.*

BECAUSE you have thrown off your Prelate
Lord,

And with stiff vows renounc'd his Liturgy,
To feise the widow'd whore Plurality
From them whose sin ye envied, not abhorr'd;
Dare ye for this adjure the civil sword 5

Ver. 1. *Because you have thrown off your Prelate Lord, &c.]* In railing at establishments, Milton condemned not episcopacy only. He thought even the simple institutions of the new reformation too rigid and arbitrary for the natural freedom of conscience. He contended for that sort of individual or personal religion, by which every man is to be his own priest. When these verses were written, which form an irregular sonnet, presbyterianism was triumphant: and the independents and the churchmen joined in one common complaint against a want of toleration. The church of Calvin had now its hereticks. Milton's haughty temper brooked no human controul. Even the parliamentary hierarchy was too coercive for one who acknowledged only King Jesus. His foward and refining philosophy was contented with no species of carnal policy. Conformity of all sorts was slavery. He was perswaded, that the modern presbyter was as much calculated for persecution and oppression as the ancient bishop. T. WARTON.

Ver. 2. *And with stiff vows renounc'd his Liturgy,]* The Directory was enforced under severe penalties in 1644. The legislature prohibited the use of the Book of Common Prayer, not only in places of publick worship, but in private families.

T. WARTON.

To force our consciences that Christ set free,
And ride us with a clasick hierarchy
Taught ye by mere A. S. and Rutherford?
Men, whose life, learning, faith, and pure intent,

Ver. 7. *And ride us with a clasick hierarchy]* In the presbyterian church now established by law, there were, among others, classical assemblies. The kingdom of England, instead of so many dioceses, was now divided into a certain number of Provinces, made up of representatives from the several Classes within their respective boundaries. Every parish had a congregational or parochial presbytery for the affairs of its own circle; these parochial presbyteries were combined into Classes, which chose representatives for the provincial assembly, as did the provincial for the national. Thus, the city of London being distributed into twelve classes, each class chose two ministers and four layelders, to represent them in a Provincial Assembly, which received appeals from the parochial and classical presbyteries, &c. These ordinances, which ascertain the age of the piece before us, took place in 1646, and 1647. See Scobell, *Coll. P. i.* p. 99. 150. T. WARTON.

Ver. 8. *Taught ye by mere A. S.]* Doctor Newton says, “ I know not who is meant by A. S. Some book might have been published, signed by these letters, and perhaps an equivoque might also be intended.” The independents were now contending for toleration. In 1643, their principal leaders published a pamphlet with this title, “ *An Apologeticall Narration* of some Ministers formerly exiles in the Netherlands, now members of the Assembly of Divines, Humbly submitted to the honourable Houses of Parliament. By Thomas Goodwyn, Sydrack Sympon, Philip Nye, Jer. Burroughs, and William Bridge, the authors thereof. Lond. 1643.” In quarto. Their system is a middle way between Brownism and presbytery. This piece was answered by one A. S. the person intended by Milton. “ *Some Observations and Annotations upon the Apologeticall Narration*, humbly submitted to the honourable Houses of Parliament, the most reverend and learned divines of the Assembly, and all the protestant churches here in this island and abroad. Lond. 1644.”

Would have been held in high esteem with
Paul, 10
Must now be nam'd and printed Hereticks

In quarto. The Dedication is subscribed A. S. The independents then retorted upon A. S. in a pamphlet called "A Reply of the two Brothers to A. S. Wherein you have Observations, Annotations, &c. upon the *Apologeticall Narration*. With a plea for liberty of conscience for the apologists church-way: against the cavils of the said A. S. formerly called M. S. to A. S. &c. &c. Lond. 1644." In quarto. I quote from the second edition enlarged. There is another piece by A. S. It is called a "Reply to the second Return." This I have never seen. His name was never known. T. WARTON.

His name was well known; and a doughty champion he appears to have been in the polemicks of that time: Witness his effusions, entitled "Zerubbabel to Sanballat and Tobiah: or, The first part of the Duply to M. S. alias Two Brethren, by Adam Steuart, &c. Imprim. March 17, 1644." 4°.—Again, "The second part of the Duply to M. S. alias Two Brethren. With a brief Epitome and Refutation of all the whole Independent-Government: Most humbly submitted to the Kings most excellent Majestie, to the most Honorable Houses of Parliament, the most Reverend and Learned Divines of the Assembly, and all the Protestant Churches in this island and abroad, by Adam Steuart. Imprim. Octob. 3. 1644." 4°. In this second part the observations of the *Two Brethren* are stated, and the replies all commence with *A. S.* prefixed. Possibly Milton ridicules this minuteness, in here writing only "mere A. S." However, the Tracts, above stated, contain in their title-pages the name at large. See also "An Answer to a Libell intitled A coole conference betweene the cleered Reformation and the *Apologeticall Narration*, brought together by a Well-willer to both &c. By Adam Steuart. Lond. 1644." 4°. I have found him called, in other tracts of the time, *Doctor A. Steuart*, a Divine of the Church of Scotland. TODD.

Ver. 8. *Rutherford?*] Samuel Rutherford, or Rutherford, was one of the chief commissioners of the church of Scotland,

By shallow Edwards and Scotch what d'ye call :
But we do hope to find out all your tricks,

who sate with the Assembly at Westminster, and who concurred in settling the grand points of presbyterian discipline. He was professor of divinity in the university of Saint Andrew's, and has left a great variety of Calvinistick tracts. He was an avowed enemy to the independents, as appears from his Disputation on pretended liberty of conscience, 1649. This was answered by John Cotton a Separatist of New England. It is hence easy to see, why Rutherford was an obnoxious character to Milton. Rutherford's *Letters*, called *Joshua Redivivus*, are the most genuine specimen I remember to have seen of the enthusiastick cant of the old Scotch divines: more particularly of the eloquence of those preachers, who opposed the hierarchy in Scotland about 1637. Their ninth edition, and what is more wonderful in an enlightened age, with a laboured Preface high in their commendation, appeared at Glasgow so late as the year 1765. 8vo. The editor says, that his author's "praise is already in the churches." In what church, professing any degree of rational religion? T. WARTON.

Ver. 12. *By shallow Edwards]* It is not the *Gangrena* of Thomas Edwards that is here the object of Milton's resentment, as Doctor Newton and Mr. Thyer have supposed. Edwards had attacked Milton's favourite plan of independancy, in a pamphlet full of miserable invectives, immediately and professedly levelled against the *Apologetical Narration* abovementioned, and entitled " *Antapologia, or a full answer to the Apologetical Narration, &c.* Wherein is handled many of the Controversies of these times, by T. Edwards minister of the gospel, Lond. 1644." In quarto. But Edwards had some time before published his opinions against congregational churches, " Reasons against the independent government of particular congregations: as also against the toleration of such churches to be erected in this kingdome. Together with an answer to such reasons as are commonly alledged for a toleration. Presented in all humility to the honourable house of Commons, &c. &c. By Thomas Edwards, &c. Lond. 1641." In quarto. However, in the *Gangrena*, not less than in these two tracts, it had been his business to blacken the oppo-

Your plots and packing worse than those of
Trent,

That so the Parliament
May, with their wholesome and preventive shears,
Clip your phylacteries, though bauk your ears,
And succour our just fears,

nents of presbyterian uniformity, that the parliament might check their growth by penal statutes. Against such enemies, Milton's chief hope of enjoying a liberty of conscience, and a permission to be of any religion but popery, was in Cromwell, who for political reasons allowed all professions; and who is thus addressed as the great guardian of religious independence, *Sonn.*
xvi. 11.

“ New foes arise,
“ Threatening to bind our *souls in secular chains*:
“ Help us to save *free conscience* from the paw
“ Of *hireling wolves*, whose gospel is their maw.”

T. WARTON.

Ver. 12. —— and Scotch what d'ye call:] Perhaps Henderson, or George Galaspie, another Scotch minister with a harder name, and one of the ecclesiastical commissioners at Westminster. John Henderson appears as a *loving friend* in Rutherford's *Joshua Redivivus*, B. iii. Epist. 50. p. 482. And Hugh Henderson, B. i. Epist. 127. p. 186. See also, Ibid. p. 152. And Alexander Henderson, B. i. Epist. 16. p. 33. But I wish not to bewilder myself or my readers any further in the library of fanaticism. Happily the books, as well as the names, of the enthusiasts on both fides of the question, are almost consigned to oblivion. T. WARTON.

Ver. 14. Your plots and packing worse than those of Trent,] The famous council of Trent. T. WARTON.

Ver. 17. Clip your phylacteries, though bauk your ears,] That is, although your ears cry out that they need clipping, yet the mild and gentle Parliament will content itself, with only clipping away your Jewish and persecuting principles. WARBURTON.

When they shall read this clearly in your charge,
New Presbyter is but old Priest writ large. 20

Tickell, I think, is the first who gives *baulk*, or *bauk*, from the errata of edition 1673, which has *bank*. Fenton retains the error from Tonson's text. It is wonderful that Tonson, in edit. 1695, should have retained *bank*, without consulting the Errata of an edition which is his model. The line stands thus in the manuscript,

“Crop ye as close as marginal P——’s ears.”

That is, Prynne, whose ears were cropped close in the pillory, and who was fond of ostentatiously loading the margin of his voluminous books with a parade of authorities. But why was the line altered when this piece was first printed in 1673, as Prynne had been then dead four years? Perhaps he was unwilling to revive, and to expose to the triumph of the royalists now restored, this disgrace of one of the leading heroes of the late faction; notwithstanding Prynne's apostasy. The meaning of the present context is “Check your insolence, without proceeding to cruel punishments.” To *balk*, is to *spare*. T. WARTON.

Mr. Warton, as well as doctor Newton, is here mistaken in respect to the text; for Mr. Warton thinks that Tickell first gave *baulk*, and doctor Newton says that *all* the editions read *bank*, although it is corrected in the table of Errata in the edition of 1673. But the truth is, Tonson's edition of 1713, which is certainly valuable, and which appears to have been Tickell's model, (as I have had several occasions to observe,) reads “*baulk* your ears.” Tonson's edition of 1747 reads also “*baulk*.” Fenton reads the same, and therefore has not retained the error. To Mr. Warton's notice of Prynne I must add Milton's own account of that voluminous writer, in his treatise, *The likeliest means to remove hirelings out of the Church*: “A late hot querist for tithes, whom ye may know, by his wits lying ever beside him in the margin, to be ever beside his wits in the text, a fierce reformer once, now rankled with a contrary heat, &c.” TODD.

Ver. 20. *New Presbyter is but old Priest*] He expresses the same sentiment in his *Areopagitica*; “Bishops and Presbyters are the same to us both name and thing.” See also the conclusion of his *Tenure of Kings and Magistrates*. NEWTON.

Ver. 20. ————— writ large.] That is, more domineering and tyrannical. WARBURTON.

Original Various Readings,

On the Forcers of Conscience.

Ver. 2. ————— the vacant whore Plurality.

Ver. 6. To force the consciences &c.

Ver. 12. By haire-brain'd Edwards.

Shallow is in the margin; and the pen is drawn through *haire-brain'd*.

Ver. 17. *Crop ye as close as marginal P——'s eares.*

TRANSLATIONS.

TRANSLATIONS.

THE FIFTH ODE OF HORACE, LIB. I.

WHAT slender youth, bedew'd with liquid
odours,
Courts thee on roses in some pleasant cave,

Ver. 1. *What slender youth,]* In this measure, my friend and school-fellow Mr. William Collins wrote his admired *Ode to Evening*; and I know he had a design of writing many more Odes without rhyme. In this measure also, an elegant *Ode* was written *On the Paradise Lost*, by the late captain Thomas, formerly a student of Christ-church Oxford, at the time that Mr. Benson gave medals as prizes for the best verses that were produced on Milton at all our great schools. It seems to be an agreed point, that Lyrick poetry cannot exist without rhyme in our language. Some of the Trochaicks, in Glover's *Medea*, are harmonious, however, without rhyme. Jos. WARTON.

Dr. J. Warton might have added, that his own *Ode to Evening* was written before that of his friend Collins; as was a Poem of his, entitled the *Assembly of the Passions*, before Collins's favourite Ode on that subject. There are extant two excellent Odes, of the truest taste, written in unrhyming metre many years ago by two of the students of Christ-church Oxford, and among its chief ornaments, since high in the church. One is on the death of Mr. Langton who died on his travels, by the late Dr. Shipley, bishop of St. Asaph: the other, by the present archbishop of York, is addressed to George Onslow, esquire, the Speaker.

Pyrrha? For whom bind'st thou
 In wreaths thy golden hair,
 Plain in thy neatnes? O, how oft shall he 5
 On faith and changed Gods complain, and feas
 Rough with black winds, and storms
 Unwonted shall admire!
 Who now enjoys thee credulous, all gold,
 Who always vacant, always amiable 10

But it may be doubted, whether there is sufficient precision and elegance in the English language without rhyme. In England's *Helicon*, there is *Oenone's complaint, in blank verse*, by George Peele, written about 1590. Signat. Q. 4. edit. 1614. The verses indeed are heroick, but the whole consists of quatrains. I will exhibit the first stanza.

“ Melpomene, the muse of tragicke songs
 “ With mournful tunes, in stole of difmal hue;
 “ Affist a silly nymph to waile her woe,
 “ And leave thy lustie company behind.”

T. WARTON.

This translation did not appear in the edition of 1645. It is thus entitled in the poet's own edition of 1673. “ *Quis multa gracilis te puer in rosa, Rendred almost word for word without rhyme according to the Latin measure, as near as the language will permit.*” p. 62. This Ode of Horace had appeared long before in an English dress, among “ *Certaine Selected Odes of Horace,*” translated by John Ashmore in 1621, 4to. It commences thus :

“ What pretty youth, weltring in roses
 “ With liquid odors overspread,
 “ O Pirrha, thee in's armes incloses, &c.” TODD.

Ver 5. *Plain in thy neatnes?*] Rather, “ *plain in your ornaments.*” Milton mistakes the idiomatical use and meaning of *munditiae*. She was *plain* in her *dress*: or, more paraphrastically, in the manner of adorning herself. The sense of the context is, “ For whom do you, who study no *ornaments of dress*, thus unaffectedly bind up your yellow locks?” T. WARTON.

From GEOFFREY OF MONMOUTH^a.

BRUTUS thus addresses DIANA in the country of LEOGECIA.

Goddes of shades, and huntress, who at will
Walk'st on the rowling spheres, and through
the deep;

On thy third reign, the earth, look now, and tell
What land, what seat of rest, thou bidst me seek,
What certain seat, where I may worship thee
For aye, with temples vow'd and virgin quires.

*To whom, sleeping before the altar, DIANA answers
in a vision the same night.*

Brutus, far to the west, in the ocean wide,
Beyond the realm of Gaul, a land there lies,
Sea-girt it lies, where giants dwelt of old;
Now void, it fits thy people: Thither bend

* *Hist. Brit.* i. xi. “Diva potens nemorum, &c.”

I am informed by Mr. Steevens, who had it from Mr. Spence, that, in Aaron Thompson's Translation of Geoffry of Monmouth, published 1718, this address of Brutus, *Diva potens*, and Diana's answer, which follows, were translated by Pope for Thompson's use. But see this information confirmed by an additional passage, first published by Cull, in the *Supplement to Pope's Werks*, for M. Cooper, 1757. p. 39. See also Thomson's *Geoffry*, pp. 23, 24. T. WARTON.

Ver. 2. ————— rowling spheres,] Tickell and Fenton
read lowring spheres. T. WARTON.

'Thy course ; there shalt thou find a lasting seat ;
There to thy sons another Troy shall rise,
And kings be born of thee, whose dreadful might
Shall awe the world, and conquer nations bold ^b.

^b From Milton's *Hyl. Engl. Pr. W.* vol. i. p. 7. edit. 1698.
These Fragments of translation were collected by Tickell from
Milton's *Prose-Works.* T. WARTON.

Not by Tickell, but by Tonson's editor in 1713 ; who inserted, among these fragments of Milton, some translations from Milton's *Defensio* by Richard Washington. Tickell, finding them in the edition of 1713, probably supposed them to have been the productions of Milton. They have been retained in many subsequent editions ; but, as they are not the translations of Milton, I have thought them no longer entitled to such rank. Of Richard Washington, see the note *In Salmagundi Hundredam.*

TODD.

From DANTE ^c.

Ah Constantine, of how much ill was cause,
Not thy conversion, but those rich domains
That the first wealthy pope receiv'd of thee ^c.

From DANTE ^d.

Founded in chaste and humble poverty,
'Gainst them that rais'd thee dost thou lift thy
horn,
Impudent whore? where hast thou plac'd thy
hope?
In thy adulterers, or thy ill-got wealth?
Another Constantine comes not in haste ^e.

From ARIOSTO ^f.

Then pass'd he to a flowery mountain green,
Which once smelt sweet, now stinks as odiously:

^c *Infern.* C. xix. See Hoole's *Ariosto*, B. xvii. v. 552. vol. ii. p. 271. T. WARTON.

^d From *Of Reformation in England*. *Pr. W.* vol. i. p. 10.
T. WARTON.

^e *Parad.* C. xx. So say Tickell and Fenton, from Milton himself. But the sentiment only is in Dante. The translation is from Petrarch, *Sonn.* 108. "Fundata in casta et humili poveritate, &c." Expunged in some editions of Petrarch for obvious reasons. T. WARTON.

^f From *Of Reformation, &c.* *Pr. W.* vol. i. p. 10. T. WARTON.

^g C. xxxiv. 80. Tickell and Fenton have added some lines from Harrington's version. T. WARTON.

The additions, which may be found in Tickell and Fenton, occur in Tonson's edition of 1713. TODD.

This was the gift, if you the truth will have,
That Constantine to good Sylvester gave ^g.

From HORACE ^h.

Whom do we count a good man ? Whom but he
Who keeps the laws and statutes of the senate,
Who judges in great suits and controversies,
Whose witness and opinion wins the cause ?
But his own house, and the whole neighbourhood,
Sees his foul inside through his whitened skin ⁱ.

From EURIPIDES ^k.

This is true liberty, when freeborn men,
Having to advise the publick, may speak free ;
Which he who can, and will, deserves high praise :
Who neither can, nor will, may hold his peace ;
What can be a juster in a state than this ^l ?

From HORACE ^m.

— Laughing, to teach the truth,
What hinders ? As some teachers give to boys
Junkets and knacks, that they may learn apace ⁿ.

^g From *Of Reformation, &c.* Pr. W. vol. i. p. 10. T. WARTON.

^h Epist. i. xvi. 40.

ⁱ From *Tetrachordon*, Pr. W. vol. i. 289. T. WARTON.

^k IKETIA. v. 440.

^l Milton's Motto to his " *Areopagitica, A Speech for the liberty of unlicensed Printing, &c.*" Prose-W. vol. i. 141. T. WARTON.

^m Sat. i. i. 24.

ⁿ From *Apol. Smectymn.* Pr. W. vol. i. 116. T. WARTON.

From HORACE.

— Joking decides great things,
Stronger and better oft than earnest can ^{P.}.

From SOPHOCLES.

‘Tis you that say it, not I. You do the deeds,
And your ungodly deeds find me the words [¶].

From SENECA.

— There can be slain
No sacrifice to God more acceptable,
Than an unjust and wicked king ^t.

• *Sat.* i. x. 14.

¶ *Apol. Smectymn.* vol. i. p. 116. T. WARTON.

¶ *Electra*, v. 627.

¶ From *Apol. Smectymn.* *Ibid.*

¶ *Hercul. Fur.*

¶ From *Tenure of Kings, &c.* *Pr. W.* vol. i. 315. T. WARTON.

PSALM I.*

Done into verse, 1653.

BLESS'D is the man who hath not walk'd astray

In counsel of the wicked, and i' the way
 Of sinners hath not stood, and in the seat
 Of scorners hath not sat. But in the great
 Jehovah's law is ever his delight, 5
 And in his law he studies day and night.
 He shall be as a tree which planted grows
 By watery streams, and in his season knows
 To yield his fruit, and his leaf shall not fall,
 And what he takes in hand shall prosper all. 10
 Not so the wicked, but as chaff which fann'd
 The wind drives, so the wicked shall not stand
 In judgement, or abide their trial then,
 Nor sinners in the assembly of just men.
 For the Lord knows the upright way of the just,
 And the way of bad men to ruin must.

* Metrical psalmody was much cultivated in this age of fanaticism. Milton's father is a composer of some of the tunes in Ravenscroft's Psalms. T. WARTON.

"A literal version of the Psalms may boldly be asserted impracticable; for, if it were not, a poet so great as Milton would not, even in his earliest youth, have proved himself so very little of a formidable rival, as he has done, to Thomas Sternhold." Mason's *Essays on English Church Musick*, 1795, p. 177. In the last of these translations however, as Mr. Warton observes, are some very poetical expressions. TODD.

PSALM II.

Done Aug. 8, 1653. Terzetti.

WHY do the Gentiles tumult, and the Nations
Muse a vain thing, the kings of the earth
upstand

With power, and princes in their congregations
Lay deep their plots together through each land
Against the Lord and his Messiah dear? 5

Let us break off, say they, by strength of hand
Their bonds, and cast from us, no more to wear,
Their twisted cords: He, who in heaven doth
dwell,

Shall laugh; the Lord shall scoff them; then,
fevere,

Speak to them in his wrath, and in his fell 10
And fierce ire trouble them; but I, faith he,
Anointed have my King (though ye rebel)

On Sion my holy hill. A firm decree
I will declare: The Lord to me hath said,

'Thou art my Son, I have begotten thee 15
This day; ask of me, and the grant is made;

As thy possession I on thee bestow
The Heathen; and, as thy conquest to be
fway'd,

Ver. 18. *The Heathen;*] Mr. Warton, in both editions,
reads "The Heaven." TODD.

Earth's utmost bounds : them shalt thou bring
full low
 With iron scepter bruis'd, and them disperse
 Like to a potter's vessel shiver'd so. 21
 And now be wise at length, ye kings averse,
 Be taught, ye Judges of the earth ; with fear
 Jehovah serve, and let your joy converse
 With trembling ; kiss the Son lest he appear 25
 In anger, and ye perish in the way,
 If once his wrath take fire, like fuel fere.
 Happy all those who have in him their stay !

PSALM III. Aug. 9, 1653.

When he fled from Absalom.

LORD, how many are my foes !
 How many those,
 That in arms against me rise !
 Many are they,
 That of my life distrustfully thus say ; 5
 No help for him in God there lies.
 But thou, Lord, art my shield, my glory,
 Thee, through my story,
 The exalter of my head I count :
 Aloud I cried 10
 Unto Jehovah, he full soon replied,
 And heard me from his holy mount.

I lay and slept ; I wak'd again ;
 For my sustain
 Was the Lord. Of many millions 15
 The populous rout
 I fear not, though, encamping round about,
 They pitch against me their pavilions.
 Rise, Lord ; save me, my God ; for thou
 Hast smote ere now 20
 On the cheek-bone all my foes,
 Of men abhor'd
 Hast broke the teeth. This help was from
 the Lord ;
 Thy blessing on thy people flows.

PSALM IV. Aug. 10, 1653.

ANSWER me when I call,
 God of my righteousness ;
 In straits, and in distres,
 Thou didst me disenthral
 And set at large ; now spare, 5
 Now pity me, and hear my earnest prayer.

Ver. 14. —— *my sustain*] The verb converted into a substantive. So, in *Par. Lost*, B. iii. 15,

“ In that obscure *sojourn*.”

And in B. vi. 549.

“ Instant without *disturb* they took alarm.” TODD.

Great ones, how long will ye
My glory have in scorn ?
How long be thus forborn
Still to love vanity ? 10
To love, to seek, to prize,
Things false and vain, and nothing else but lies ?
Yet know the Lord hath chose,
Chose to himself apart,
The good and meek of heart ; 15
(For whom to choose he knows)
Jehovah from on high
Will hear my voice, what time to him I cry.
Be aw'd, and do not sin ;
Speak to your hearts alone, 20
Upon your beds, each one,
And be at peace within.
Offer the offerings just
Of righteousness, and in Jehovah trust.
Many there be that fay, 25
Who yet will show us good ?
Talking like this world's brood ;
But, Lord, thus let me pray ;
On us lift up the light,
Lift up the favour of thy countenance bright.
Into my heart more joy 31
And gladness thou hast put,
Than when a year of glut
Their stores doth over-cloy,
And from their plenteous grounds 35
With vast encrease their corn and wine abounds.

In peace at once will I
 Both lay me down and sleep ;
 For thou alone dost keep
 Me safe where'er I lie ; 40
 As in a rocky cell
 Thou, Lord, alone, in safety mak'st me dwell.

PSALM V. Aug. 12, 1653.

JEHOVAH, to my words give ear,
 My meditation weigh ;
 The voice of my complaining hear,
 My King and God ; for unto thee I pray. 5
 Jehovah, thou my early voice
 Shalt in the morning hear ;
 I' the morning I to thee with choice
 Will rank my prayers, and watch till thou appear.
 For thou art not a God that takes
 In wickedness delight ; 10
 Evil with thee no biding makes ;
 Fools or mad men stand not within thy sight.
 All workers of iniquity
 Thou hat'st ; and them unblest
 Thou wilt destroy that speak a lye ; 15
 The bloody and guileful man God doth detest.
 But I will, in thy mercies dear,
 Thy numerous mercies, go
 Into thy house ; I, in thy fear,
 Will towards thy holy temple worship low. 20

Lord, lead me in thy righteousness,
 Lead me, because of those
 That do observe if I transgres ;
 Set thy ways right before, where my step goes.
 For, in his faltering mouth unstable, 25
 No word is firm or sooth ;
 Their inside, troubles miserable ;
 An open grave their throat, their tongue they
 smooth.

God, find them guilty, let them fall
 By their own counsels quell'd ; 30
 Push them in their rebellions all
 Still on ; for against thee they have rebell'd.
 Then all, who trust in thee, shall bring
 Their joy ; while thou from blame
 Defend'st them, they shall ever sing 35
 And shall triumph in thee, who love thy name.
 For thou, Jehovah, wilt be found
 To blefs the just man still ;
 As with a shield, thou wilt surround
 Him with thy lasting favour and good will.

Ver. 26. *Sooth* is true. T. WARTON.

So, *On the death of a fair Inf.* v. 51. "O tell me sooth." And, *Com.* 823. "The soothest shepherd." See also *Macbeth*, "If thy speech be sooth, I care not &c." TODD.

Ver. 28. ————— their tongue they smooth.] PAR.
Reg. iv. 5. "That sleek'd his tongue." TODD.

PSALM VI. Aug. 13, 1653.

LORD, in thine anger do not reprehend me,
Nor in thy hot displeasure me correct ;
Pity me, Lord, for I am much deject,
And very weak and faint ; heal and amend me :
For all my bones, that even with anguish ake, 5

Are troubled, yea my soul is troubled sore ;
And thou, O Lord, how long ? Turn, Lord ;
restore

My soul ; O save me for thy goodness sake :
For in death no remembrance is of thee ;

Who in the grave can celebrate thy praise ? 10

Wearied I am with fighting out my days ;
Nightly my couch I make a kind of sea ;
My bed I water with my tears ; mine eye

Through grief consumes, is waxen old and
dark

I' the midst of all mine enemies that mark.

Depart, all ye that work iniquity, 16

Depart from me ; for the voice of my weeping

The Lord hath heard ; the Lord hath heard
my prayer ;

My supplication with acceptance fair

The Lord will own, and have me in his keeping.

Mine enemies shall all be blank, and dash'd 21

Ver. 3. ————— deject,] *Dejected.* See
the note on Par. Reg. B. i. 439. TODD.

Ver. 21. *Mine enemies shall all be blank, and dash'd*

With much confusion ;] *Blank,* as in *Comus*, v. 452.

With much confusion ; then, grown red with
shame,

They shall return in haste the way they came,
And in a moment shall be quite abash'd.

“ And noble grace, that dash'd brute violence

“ With sudden adoration and blank awe.” T. WARTON.

So, in Archbishop Parker's *Translation* of the viiith Psalm,
p. 14.

“ Thy foes to blanke : their threats to danke,

“ to still th' aduenger fell.”

But see Milton's *Answ. to Eikon Basiliæ*, Ch. 21. “ The damsell
of Burgundy, at sight of her own letter, was soon blank,” i. e.
confounded. See also *Par. Reg.* B. ii. 120. TODD.

P S A L M VII. Aug. 14, 1653.

Upon the words of Chush the Benjamite against him.

LORD, my God, to thee I fly ;
Save me and secure me under
Thy protection, while I cry ;

Ver. 1. This is a very pleasing stanza, and which I do not
elsewhere recollect. T. WARTON.

In Sir Philip Sidney's *Astrophel and Stella*, the eleventh song
presents a similar metre, although the stanza consists of only five
lines. I will cite a stanza :

“ Well, in absence this will die ;

“ Leave to see, and leave to wonder :

“ Absence sure will help, if I

“ Can learn how myself to funder

“ From what in my heart doth lie.”

In Sylvester's Poems, after his translation of Du Bartas, ed. 1621,
p. 609, there is *An Ode to Astræa*, of similar metre also, and the
stanza consisting of seven lines. There is no example of this

Lest, as a lion, (and no wonder)
He hafte to tear my soul afunder,
Tearing, and no rescue nigh.

5

Lord, my God, if I have thought
Or done this ; if wickednes
Be in my hands ; if I have wrought
Ill to him that meant me peace ;
Or to him have render'd less,
And not freed my foe for nougħt ;

19

Let the enemy pursue my soul,
And overtake it ; let him tread
My life down to the earth, and roll

15

stanza, in Sandy's elegant paraphrase of the Psalms; where however, among a variety of measures, the Trochaick couplet, of seven syllables, may be found. In the early translation of the Psalms, by Archbishop Parker, no similar stanza occurs; although different metres are employed. I take this occasion to observe, that the thirty-sixth psalm, in this ancient translation, exhibits the usage of the Anapæstic measure, at that period, in our poetry. These psalms were finished in 1557, and a few years afterwards printed. See the Hist. of Eng. Poetry, vol. iii. 182. They were never published. It has been said that the archbishop permitted his wife dame Margaret to present the book to some of the nobility. See Hist. of Eng. Poet. ut supr. She probably presented to the Church of Canterbury the copy, very curiously bound, which is now in the library of that cathedral. The book is extremely scarce. I will exhibit a stanza from the 36th psalm above-mentioned :

“ The wordes of his mouth be unrightfully wayed,
“ In fleyghty deceit be they craftey layed :
“ Quyte ceasid he hath to behaue hym aryght,
“ Good deed for to do hath he driuen from hys fyght.”

TODD.

In the dust my glory dead,
In the dust ; and there, out-spread,
Lodge it with dishonour foul.

Rise, Jehovah, in thine ire,
Rouse thyself amidst the rage
Of my foes that urge like fire ;
And wake for me, their fury asswage ;
Judgement here thou didst engage
And command, which I desire.

So the assemblies of each nation
Will surround thee, seeking right ;
Thence to thy glorious habitation
Return on high, and in their sight.
Jehovah judgeth most upright
All people from the world's foundation.

Judge me, Lord ; be judge in this
According to my righteousness,
And the innocence which is
Upon me : cause at length to cease
Of evil men the wickedness,
And their power that do amiss.

But the just establish fast,
Since thou art the just God that tries
Hearts and reins. On God is cast
My defence, and in him lies,
In him who, both just and wise,
Saves the upright of heart at last.

God is a just judge and severe,
And God is every day offended;
If the unjust will not forbear, 45
His sword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made he
For them that persecute.) Behold, 50
He travels big with vanity;
Trouble he hath conceiv'd of old,
As in a womb; and from that mould
Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep, 55
And fell into the pit he made;
His mischief, that due course doth keep,
Turns on his head; and his ill trade
Of violence will, undelay'd,
Fall on his crown with ruin steep. 60

Ver. 55. ————— and delv'd it deep,] *Delve* was not now
obsolete. So, *On the Death of a fair Infant*, v. 32.

“ Hid from the world in a low-delved tomb.”

What is now a *dell*, an open pit, was once a *delve*. Spenser,
Faer. Qu. ii. viii. 4.

“ Which to that shady *delve* him brought at last.”
Again, iii. iii. 7.

“ In a deep *delve*, far from the view of day.”
Ibid. iv. i. 20.

“ It is a darksome *delve*, farre under ground.”
And in Jonson. But Spenser has also *dell*. T. WARTON.

Then will I Jehovah's praise
 According to his justice raise,
 And sing the Name and Deity
 Of Jehovah the Most High.

PSALM VIII. Aug. 14, 1653.

O JEHOVAH our Lord, how wonderous great
 And glorious is thy Name through all the
 earth!

So as above the heavens thy praise to set
 Out of the tender mouths of latest birth.

Out of the mouths of babes and sucklings thou 5
 Hast founded strength, because of all thy foes,
 To stint the enemy, and slack the avenger's brow,
 That bends his rage thy Providence to oppose.

When I behold thy heavens, thy fingers' art,
 The moon, and stars, which thou so bright
 hast set 10

In the pure firmament; then faith my heart,
 O, what is man that thou remembrest yet,

Ver. 7. *To stint the enemy, and slack the avenger's brow,*] Here
 is a most violent censure in the last syllable of *enemy*. See also
 above, *Ps. v. 16, Ps. vii. 22.* T. WARTON.

Ver. 11. *In the pure firmament;*] *Par. Lost, B. vii. 264.*

“The firmament, expanse of liquid, pure.” Todd.

And think'st upon him ; or of man begot,
 That him thou visit'st, and of him art found !
 Scarce to be less than Gods, thou mad'st his lot,
 With honour and with state thou hast him
 crown'd. 16

O'er the works of thy hand thou mad'st him
 Lord,

Thou hast put all under his lordly feet ;
 All flocks, and herds, by thy commanding word,
 All beasts that in the field or forest meet, 20

Fowl of the heavens, and fish that through the
 wet

Sea-paths in shoals do slide, and know no
 dearth.

O Jehovah our Lord, how wonderous great
 And glorious is thy Name through all the
 earth !

Ver. 21. ————— fish that through the wet

Sea-paths in shoals do slide,] Compare *Par. Lost*,
 B. vii. 400, &c. And Sandys's translation of this psalm :

“ All that on dales or mountaines feed,
 “ That shady woods or deserts breed ;
 “ What in the airy region glide,
 “ Or through the rowling ocean slide.” *Todd.*

April. 1648. J. M.

Nine of the Psalms done into metre, wherein all, but what is in a different character, are the very words of the text, translated from the original.

PSALM LXXX.

1. THOU Shepherd, that dost Israel *keep,*

Give ear in time of need;

Who leadest like a flock of sheep

Thy loved Joseph's seed;

That sitt'st between the Cherubs *bright,*

5

Between their wings out-spread;

Shine forth, and from thy cloud give light,

And on our foes thy dread.

2. In Ephraim's view and Benjamin's,

And in Manasse's sight,

10

Awake ^a thy strength, come, and *be seen*

To save us by thy might.

3. Turn us again, *thy grace divine*

To us, O God, vouchsafe;

Cause thou thy face on us to shine,

15

And then we shall be safe.

4. Lord God of Hosts, how long wilt thou,

How long wilt thou declare

^a *Gnorera.*

Thy ^b smoking wrath, *and angry brow*
Against thy people's prayer! 20

5. Thou feed'st them with the bread of tears;
 Their bread with tears they eat;
 And mak'st them ^c largely drink the tears
Wherewith their cheeks are wet.

6. A strife thou mak'st us *and a prey* 25
 To every neighbour foe;
 Among themselves they ^d laugh, they ^d play,
 And ^d flouts at us they throw.

7. Return us, *and thy grace divine,*
 O God of Hosts, *vouchsafe*; 30
 Cause thou thy face on us to shine,
 And then we shall be safe.

8. A vine from Egypt thou hast brought,
Thy free love made it thine,
 And drov'st out nations, *proud and haut,* 35
 To plant this *lovely vine.*

^b Gnashanta. ^c Shalish. ^d Jilgnagu.

Ver. 28. *And flouts at us]* Sneers, insults. Biron is described in *Love's Lab. Lost* as

————— “ a man replete with mocks;
 “ Full of comparisons, and wounding flouts.” TODD.

Ver. 35. ————— proud and haut,] So, in *Com. v.* 33.
 “ An old, and haughty nation proud in arms.”

Haut, French. T. WARTON.

Milton copies Shakspere precisely, *Rich. III. A. ii. S. iii.*
 “ And the queen's sons and brothers, *haught and proud.*”

See also Lyly's *Woman in the moone*, 1597.

“ Thy minde as *hawte* as Jupiters high thoughts.”
 Sylvester has “ *haut ambition*,” *Du Bart.* 1621, p. 287. TODD.

9. Thou didst prepare for it a place,
And root it deep and fast,
That it *began to grow apace*,
And fill'd the land at last. 40

10. With her *green shade* that cover'd *all*,
The hills were *over-spread* ;
Her boughs as *high as cedars tall*
Advanc'd their lofty head.

11. Her branches *on the western side*. 45
Down to the sea she sent,
And *upward to that river wide*
Her other branches *went.*

12. Why hast thou laid her hedges low,
And broken down her fence, 50
That all may pluck her, as they go,
With rudeſt violence?

13. The *tufted boar* out of the wood
Up turns it by the roots ;
Wild beasts there brouze, and make their food
Her grapes and tender shoots. 56

Ver. 55. —— there *brouze*,] So the first edition, 1673.
Newton reads *their*. T. WARTON.

Sandys thus translates this passage :

“ The *browsing* heard her branches waste ;
“ And salvage boares plough up her root.” TODD.

Ver. 56. *Her grapes, and tender shoots.*] So, in *Comus*, v. 296.

“ Plucking ripe clusters from the *tender shoots.*”

T. WARTON.

14. Return now, God of Hosts, look down
 From Heaven, thy seat divine ;
 Behold us, but without a frown,
 And visit this thy vine. 60

15. Visit this vine, which thy right hand
 Hath set, and planted long,
 And the young branch, that for thyself
 Thou hast made firm and strong.

16. But now it is consum'd with fire, 65
 And cut with axes down ;
 They perish at thy dreadful ire,
 At thy rebuke and frown.

17. Upon the man of thy right hand
 Let thy good hand be laid ; 70
 Upon the son of man, whom thou
 Strong for thyself hast made.

18. So shall we not go back from thee
 To ways of sin and shame ;
 Quicken us thou ; then gladly we
 Shall call upon thy Name. 75

19. Return us, and thy grace divine,
 Lord God of Hosts, vouchsafe ;
 Cause thou thy face on us to shine,
 And then we shall be safe. 80

PSALM LXXXI.

1. TO God our strength sing loud, *and clear,*
 Sing loud to God *our King;*
 To Jacob's God, *that all may hear,*
 Loud acclamations ring.

2. Prepare a hymn, prepare a song, 5
 The timbrel hither bring ;
 The *cheerful psaltery* bring along,
 And harp *with pleasant string.*

3. Blow, *as is wont,* in the new moon
 With trumpets' *lofty sound,* 10
 The appointed time, the day whereon
 Our solemn feast *comes round.*

4. This was a statute given of old
 For Israel to *observe;* 15
 A law of Jacob's God, *to hold,*
From whence they might not swerve.

5. This he a testimony ordain'd
 In Joseph, *not to change,*
 When as he pass'd through Egypt land ;
 The tongue I heard was strange. 20

6. From burden, *and from slavish toil,*
 I set his shoulder free :
 His hands from pots, *and miry soil,*
 Deliver'd were *by me.*

7. When trouble did thee sore assail, 25
 On me then didst thou call ;

And I to free thee *did not fail,*
And led thee out of thrall.
 I answer'd thee in ^a thunder deep,
 With clouds encompas'd round ; 30
 I tried thee at the water *steep*
 Of Meriba *renown'd.*

8. Hear, O my People, *hearken well;*
 I testify to thee,
Thou ancient stock of Israel, 35
 If thou wilt list to me :
 9. Throughout the land of thy abode
 No alien God shall be,
 Nor shalt thou to a foreign God
 In honour bend thy knee. 40

10. I am the Lord thy God, which brought
 Thee out of Egypt land ;
 Ask large enough, and I, *besought,*
 Will grant thy full demand.

11. And yet my people would not *hear,* 45
Nor hearken to my voice ;
 And Israel, *whom I lov'd so dear,*
 Mislik'd me for his choice.

12. Then did I leave them to their will,
 And to their wandering mind ; 50
 Their own conceits they follow'd still,
 Their own devices blind.

13. O, that my people would *be wise,*
To serve me all their days !

^a Be *Sether ragnam.*

And O, that Israel would *advise*
To walk my righteous ways!

55

14. Then would I soon bring down their foes,
That now so proudly rise;
 And turn my hand against *all those,*
That are their enemies.

60

15. Who hate the Lord should *then be fain*
To bow to him and bend;
 But *they, his people, should remain,*
Their time should have no end.

16. And he would feed them *from the shock* 65
With flower of finest wheat,
 And satisfy them from the rock
With honey for their meat.

PSALM LXXXII.

1. GOD in the ^a great ^a assembly stands
Of kings and lordly states;

^b Among the Gods, ^b on both his hands,
 He judges and debates.

2. How long will ye ^c pervert the right 5
With ^c judgement false and wrong,
 Favouring the wicked *by your might,*

Who thence grow bold and strong?

3. ^d Regard the ^d weak and fatherless,
^d Despatch the ^d poor man's cause;

10

^a *Bagnadath-el.*

^b *Bekerev.*

^c *Tishphetu gnavel.*

^d *Skiphtu-dal.*

And ^e raise the man in deep distress
By ^e just and equal laws.

4. Defend the poor and desolate,
And rescue from the hands

Of wicked men the low estate
Of him *that help demands.*

5. They know not, nor will understand,
In darkness they walk on ;

The earth's foundations all are ^f mov'd,
And ^f out of order gone.

6. I said that ye were Gods, yea all
The sons of God Most High ;

7. But ye shall die like men, and fall
As other princes *die.*

8. Rise, God ; ^g judge thou the earth *in might,*
This *wicked* earth ^g redrefs ;

For thou art he who shall by right
The nations all possess.

15

20

PSALM LXXXIII.

1. BE not thou silent *now at length,*
O God, hold not thy peace ;
Sit thou not still, O God of *strength,*
We cry, and do not cease.

2. For lo, thy *furious* foes *now* ^a swell,
And ^b storm outrageously ;

^e Hatzdiku.

^f Jimmotu.

^g Shiphtha.

^h Jehemajun.

And they that hate thee, *proud and fell,*
 Exalt their heads full high.

3. Against thy people they ^b contrive

^c Their plots and counsels deep ;

^d Them to ensnare they chiefly strive,

^e Whom thou dost hide and keep.

4. Come, let us cut them off, say they,
 Till they no nation be ;

That Israel's name for ever may

Be lost in memory.

5. For they consult ^f with all their might,
 And all, as one in mind,

Themselves against thee they unite,
 And in firm union bind.

6. The tents of Edom, and the brood
 Of *scornful* Ishmael,

Moab, with them of Hagar's blood,
That in the desert dwell,

7. Gebal and Ammon there conspire,
 And *hateful* Amalec,

The Philistines, and they of Tyre,
Whose bounds the sea doth check.

8. With them great Ashur also bands,
And doth confirm the knot :

All these have lent their armed hands
 To aid the sons of Lot.

9. Do to them as to Midian bold,
That wasted all the coast ;

^b *Jagnarimu.*

^c *Sod.*

^d *Jirthjagnatsu gnat.*

^e *Tsephunesa.*

^f *Lev jachdau.*

To Sisera ; and, as is told,
Thou didst to Jabin's host,
When, at the brook of Kishon old,
They were repuls'd and slain,
10. At Endor quite cut off, and roll'd
As dung upon the plain. 40
11. As Zeb and Oreb evil sped,
So let their princes speed ;
As Zeba and Zalmunna bled,
So let their princes bleed.
12. For they amidst their pride have said, 45
By right now shall we seise
God's houses, and will now invade
Their stately palaces.
13. My God, oh make them as a wheel,
No quiet let them find ; 50
Giddy and restless let them reel,
Like stubble from the wind.
14. As when an aged wood takes fire
Which on a sudden strays,
The greedy flame runs higher and higher 55
Till all the mountains blaze ;
15. So with thy whirlwind them pursue,
And with thy tempest chase ;
16. ^h And, till they ^h yield thee honour due,

^a Neoth Elohim bears both. ^b They seek thy Name. Heb.

^b They seek thy Name. Heb.

Ver. 53. Compare the simile by Sandys:

" As woods grown dry with age, imbrac'd with fire,

" Whose flames above the singed hills aspire:

"So in the tempest of thy wrath pursue, &c." Topp.

Ver. 59. — till they yield thee honour due,] A phrase

Lord, fill with shame their face. 60

17 Asham'd, and troubled, let them be,
Troubled, and sham'd for ever ;
Ever confounded, and so die
With shame, *and 'scape it never.*

18. Then shall they know, that Thou, whose
Name 65
Jehovah is alone,
Art the Most High, *and Thou the same*
O'er all the earth *art One.*

from the new translation of the twenty-ninth psalm, ver. 2.
“ Give the Lord the honour due unto his Name.” But Mr. Warton, in his *Observations on the Faery Queen*, remarks that “ honour due frequently occurs in Spenser, from whom Milton, perhaps, adopted it in *L’Allegro*: If I give thee honour due.” The phrase occurs again in *Par. Lost*, B. iii. 738, and B. v. 817.

TODD.

PSALM LXXXIV.

1. HOW lovely are thy dwellings fair !
O Lord of Hosts, how dear
The pleasant tabernacles are,
Where thou dost dwell so near !

2. My soul doth long and almost die 5
Thy courts, O Lord, to see ;
My heart and flesh aloud do cry,
O living God, for thee.

3. There even the sparrow, *freed from wrong,*
Hath found a house of rest ; 10
The swallow there, to lay her young,
Hath built her brooding nest ;

Even by thy altars, Lord of Hosts,
They find their safe abode;
And home they fly from round the coasts 15
Toward thee, my King, my God.

4. Happy, who in thy house reside,
 Where thee they ever praise !

5. Happy, whose strength in thee doth bide,
 And in their hearts thy ways ! 20

6. They pass through Baca's *thirsty* vale,
That dry and barren ground;
 As through a fruitful watery dale,
 Where springs and showers abound.

7. They journey on from strength to strength 25
With joy and gladsome cheer,
Till all before our God at length
 In Sion do appear.

8. Lord God of Hosts, hear now my prayer,
 O Jacob's God give ear ; 30

9. Thou God, our shield, look on the face
 Of thy anointed dear.

10. For one day in thy courts to be
 Is better, *and more bleſt,*

Ver. 19 to 25. See Sandys's elegant paraphrase of this passage :

“ Happy, who on thee depend !
 “ Thine their way, and thou their end.
 “ Who, through Baca travelling,
 “ Make that *thirsty* vale a spring ? ”
 “ Or soft showers from clouds distill,
 “ And their emptie cisterns fill :
 “ Fresh in strength, their course pursue,
 “ Till they thee in Sion view.” TODD.

Than *in the joys of vanity* 35
 A thousand days at best.

I, in the temple of my God,
 Had rather keep a door,
 Than dwell in tents, *and rich abode*,
 With sin *for evermore*. 40

11. For God the Lord, both sun and shield,
 Gives grace and glory *bright* ;
 No good from them shall be withheld
 Whose ways are just and right.

12. Lord God of Hosts, *that reign'st on high*; 45
 That man is *truly blest*,
 Who *only* on thee doth rely,
 And in thee only *rest*,

PSALM LXXXV.

1. THY land to favour graciously
 Thou hast not Lord been slack ;
 Thou hast from *hard* captivity
 Returned Jacob back.

2. The iniquity thou didst forgive 5
That wrought thy people woe ;
 And all their sin, *that did thee grieve*,
 Hast hid *where none shall know*.

3. Thine anger all thou hadst remov'd,
 And *calmly* didst return 10
 From thy ^afierce wrath which we had prov'd
 Far worse than fire to burn.

^a Heb. *The burning heat of thy wrath*.

4. God of our saving health and peace,

Turn us, and us restore ;

Thine indignation cause to cease

15

Towards us, *and chide no more.*

5. Wilt thou be angry without end,

For ever angry thus ?

Wilt thou thy frowning ire extend

From age to age on us ?

20

6. Wilt thou not ^b turn and *hear our voice,*

And us again ^b revive,

That so thy people may rejoice

By thee preserv'd alive ?

7. Cause us to see thy goodness, Lord,

25

To us thy mercy shew ;

Thy saving health to us afford,

And life in us renew.

8. *And now*, what God the Lord will speak,

I will go straight and hear,

30

For to his people he speaks peace,

And to his saints full dear,

To his dear saints he will speak peace ;

But let them never more

Return to folly, *but surcease*

35

To trespass as before.

9. Surely, to such as do him fear

Salvation is at hand ;

And glory shall *ere long appear*

To dwell within our land.

40

^b Heb. Turn to quicken us.

10. Mercy and Truth, *that long were miss'd,*
 Now joyfully are met ;
 Sweet Peace and Righteousness have kiss'd,
 And hand in hand are set.

11. Truth from the earth, *like to a flower,* 45
 Shall bud and blossom *then* ;
 And Justice, from her heavenly bower,
 Look down *on mortal men.*

12. The Lord will also then bestow
 Whatever thing is good ; 50
 Our land shall forth in plenty throw
 Her fruits *to be our food.*

13. Before him Righteousness shall go,
 His royal Harbinger :
 Then ^c will he come, and not be slow,
 His footsteps cannot err. 55

^c Heb. *He will set his steps to the way.*

PSALM LXXXVI.

1. THY gracious ear, O Lord, incline,
 O hear me, *I thee pray* ;
 For I am poor, and almost pine
 With need, *and sad decay.*

2. Preserve my soul; for ^a I have trod 5
 Thy ways, and love the just;
 Save thou thy servant, O my God,
 Who *still* in thee doth trust.

^a Heb. *I am good, loving, a doer of good and holy things.*

3. Pity me, Lord, for daily thee
I call ; 4. O make rejoice 10
Thy fervant's soul ; for, Lord, to thee
I lift my soul *and voice.*

5. For thou art good, thou, Lord, art prone
To pardon, thou to all
Art full of mercy, thou *alone* 15
To them that on thee call.

6. Unto my supplication, Lord,
Give ear, and to the cry
Of my *incessant* prayers afford
Thy hearing graciously. 20

7. I, in the day of my distress,
Will call on thee *for aid* ;
For thou wilt grant me *free access*,
And answer what I pray'd.

8. Like thee among the Gods is none, 25
O Lord ; nor any works
Of all that other Gods have done
Like to thy *glorious* works.

9. The Nations all whom thou hast made
Shall come, *and all shall frame* 30
To bow them low before thee, Lord,
And glorify thy Name.

Ver. 19. *Of my incessant prayers]* So, in *Par. Loft*, B. xi.
307.

— — — “ And, if by *prayer*
“ *Incessant* I could hope to change the will
“ Of him who all things can, I would not cease
“ To weary him with my assiduous cries.” TODD.

10. For great thou art, and wonders great
 By thy strong hand are done ;
 Thou, *in thy everlasting seat,*
 Remainest God alone.

11. Teach me, O Lord, thy way *most right* ;
 I in thy truth will bide ;
 To fear thy Name my heart unite,
So shall it never slide.

12. Thee will I praise, O Lord my God,
Thee honour and adore
 With my whole heart, and blaze abroad
 Thy Name for evermore.

13. For great thy mercy is toward me,
 And thou hast freed my soul,
 Even from the lowest hell set free,
From deepest darkness foul.

14. O God, the proud against me rise,
 And violent men are met
 To seek my life, and in their eyes
 No fear of thee have set.

15. But thou, Lord, art the God most mild,
 Readiest thy grace to shew,
 Slow to be angry, and *art styl'd*
 Most merciful, most true.

16. O, turn to me *thy face at length*,
 And me have mercy on ;
 Unto thy servant give thy strength,
 And save thy handmaid's son.

17. Some sign of good to me afford,
 And let my foes *then* see,

35

40

45

50

55

60

And be ashamed ; because thou, Lord,
Dost help and comfort me.

PSALM LXXXVII.

1. AMONG the holy mountains *high*
Is his foundation fast ;
There seated in his sanctuary,
His temple there is plac'd.
2. Sion's fair gates the Lord loves more 5
Than all the dwellings *fair*
Of Jacob's *land*, though there be *store*,
And all within his care.
3. City of God, most glorious things
Of thee *abroad* are spoke ; 10
4. I mention Egypt, where *proud kings*
Did our forefathers yoke.
- I mention Babel to my friends,
Philistia *full of scorn* ;
- And Tyre with Ethiops' *utmost ends*, 15
Lo this man there was born :
5. But *twice that praise shall in our ear*
Be said of Sion *last* ;
- This and this man was born in her ;
High God shall fix her fast. 20
6. The Lord shall write it in a scroll
That ne'er shall be out-worn,

Ver. 21. *The Lord shall write it in a scroll—*
When he the nations doth inroll,] So Sandys :

When he the nations doth inroll,
That this man there was born.

7. Both they who sing, and they who dance, 25
With sacred songs are there;
In thee *fresh brooks and soft streams glance,*
And all my fountains clear.

“ The Lord, in his eternal scroll,
“ Shall these, as citizens, *inroll.*” TODD.

PSALM LXXXVIII.

1. LORD God, that dost me save and keep,
All day to thee I cry ;
And all night long before thee weep,
Before thee *prostrate lie.*

2. Into thy presence let my prayer
With sighs devout ascend;
And to my cries, that *ceaseless are,*
Thine ear with favour bend.

3. For, cloy'd with woes and trouble store,
Surcharg'd my soul doth lie ; 10
My life, at *Death's uncheerful door,*
Unto the grave draws nigh.

Ver. 9. ————— trouble store,] So edition 1673.
Tonson, Tickell, and Fenton, read *fore.* T. WARTON.

Ver. 11. ————— at *Death's uncheerful door,*] Another phrase
in the new translation of the Psalms, *Ps. civii. 18.* “ They were
even hard at *Death's door.*” But the expression had been beauti-
fully employed also in our own poetry. See Sackville's *Induction,*

4. Reckon'd I am with them that pass
Down to the *dismal* pit ;
I am a ^a man, but weak alas ! 15
And for that name unfit.

5. From life discharg'd and parted quite
Among the dead to *sleep* ;
And like the slain in *bloody fight*,
That in the grave lic *deep*. 20

Whom thou rememb'rest no more,
Dost never more regard,
Them, from thy hand deliver'd o'er,
Death's hideous house hath barr'd.

6. Thou in the lowest pit *profound* 25
Hast set me *all forlorn*,
Where thickest darkness *hovers round*,
In horrid deeps *to mourn*.

7. Thy wrath, *from which no shelter saves*,
Full sore doth press on me ; 30

^b Thou break'st upon me all thy waves,
^b And all thy waves break me.

of which the earliest edition was in 1559, where he describes
Old Age :

“ His withered fist, still knocking at *Death's dore*.”

And Drummond's Sonnet to Sir W. Alexander :

“ Though I have twice been at the *dores of Death*,

“ And twice *found shut those gates* that euer mourn, &c.”

Compare Milton's 24th line of this translation; a line of remarkable energy :

“ *Death's hideous house hath barr'd*.” TODD.

^a Heb. *A man without manly strength*.

^b The Hebr. bears both.

8. Thou dost my friends from me estrange,
And mak'st me odious,
Me to them odious, *for they change,*
And I here pent up thus.

9. Through sorrow, and affliction great,
Mine eye grows dim and dead ;
Lord, all the day I thee entreat,
My hands to thee I spread.

10. Wilt thou do wonders on the dead ?
Shall the deceas'd arise,
And praise thee *from their loathsome bed*
With pale and hollow eyes ?

11. Shall they thy loving kindness tell,
On whom the grave *hath hold* ?
Or they, who in perdition *dwell*,
Thy faithfulness *unfold* ?

12. In darkness can thy mighty *hand*
Or wonderous acts be known ?
Thy justice in the *gloomy land*
Of dark oblivion ?

13. But I to thee, O Lord, do cry,
Ere yet my life be spent ;

Ver. 43. ————— *their loathsome bed*] A phrase not dissimilar to that of Shakspeare's *Romco*:

“ Why I descend into this *bed of death* ;” where he means the *tomb* of Juliet. Addifon thus commences one of his hymns :

“ When rising from the *bed of death*,
“ O'erwhelm'd with guilt and fear,
“ I see my Maker face to face ;
“ O, how shall I appear !” Todd.

And up to thee my prayer doth hie, 55
 Each morn, and thee prevent.

14. Why wilt thou, Lord, my soul forsake,
 And hide thy face from me,

15. That am already bruis'd, and ^c shake
 With terrour sent from thee ? 60
 Bruis'd, and afflicted, and *so low*
 As ready to expire ;
 While I thy terrours undergo,
 Astonish'd with thine ire.

16. Thy fierce wrath over me doth flow ; 65
 Thy threatenings cut me through :

17. All day they round about me go,
 Like waves they me pursue.

18. Lover and friend thou hast remov'd,
 And sever'd from me far : 70
 They *fly me now* whom I have lov'd,
 And as in darknes are.*

^c Heb. *Præ Concussione*.

* I will here throw together some of the most striking stanzas
 in this and the preceding *Psalms*.

Psal. lxxx. v. 41.

With her green shade that cover'd all,
 The hills were over-spread,
 Her boughs as high as cedars tall
 Advanc'd their lofty head.
 Return, O God of Hosts, look down,
 From heav'n, thy seat divine ;
 Behold us, but without a frown,
 And visit this thy vine.

Psf. lxxxii. v. 5.

Prepare a hymn, prepare a song,
 The timbrel hither bring,

The cheerful psaltery bring along,
And harp with pleasant string.

Ps. lxxxiii. v. 21.

The tents of Edom, and the brood
Of scornful Ishmael,
Moab, with them of Hagar's blood,
That in the desert dwell.

Ibid. v. 41.

As Zeb and Oreb evil sped,
So let their princes speed ;
As Zeba and Zalmunna bled,
So let their princes bleed.

Ibid. v. 53.

As when an aged wood takes fire,
Which on a sudden strays,
The greedy flame runs higher and higher,
Till all the mountains blaze :
So with thy whirlwind them pursue,
And with thy tempest chase, &c.

Ps. lxxxiv. v. 21.

They pass through Baca's thirsty vale,
That dry and barren ground ;
As through a fruitful watery dale,
Where springs and showers abound.

Ps. lxxxv. v. 45.

Truth from the earth, like to a flower,
Shall bud and blossom then :
And Justice from her heavenly bower
Look down on mortal men.—
Before him Righteousness shall go,
His royal harbinger :
Then will he come, and not be slow
His footsteps cannot err.

Ps. lxxxviii. v. 5.

Into thy presence let my prayer
With sighs devout ascend ;

And to my cries, that ceaseless are,
Thine ear with favour bend.

Ps. lxxxviii. v. 20.

Whom thou rememb'rest no more,
Dost never more regard,
Them, from thy hand deliver'd o'er,
Death's hideous house hath barr'd,
Thou in the lowest pit profound
Hast set me all forlorn,
Where thickest darkness hovers round,
In horrid deeps to mourn.—
Through sorrow, and afflictions great,
Mine eyes grow dim and dead :
Lord, all the day I thee entreat,
My hands to thee I spread.
Wilt thou do wonders on the dead ?
Shall the deceas'd arise,
And praise thee from their loathsome bed,
With pale and hollow eyes ?
Shall they thy loving kindness tel
On whom the grave hath hold ?
Or they, who in perdition dwell,
Thy faithfulness unfold ?
In darkness can thy mighty hand
Or wonderous acts be known ;
Thy justice in the gloomy land
Of dark oblivion ?

Ibid. v. 65.

Thy fierce wrath over me doth flow,
Thy threatenings cut me through ;
All day they round about me go,
Like waves they me pursue. T. WARTON.

*A PARAPHRASE ON PSALM CXIV. **

This and the following Psalm were done by the Author at fifteen years old.

WHEN the blest seed of Terah's faithful son,
After long toil, their liberty had won ;
And past from Pharian fields to Canaan land,
Led by the strength of the Almighty's hand ;
Jehovah's wonders were in Israel shown, 5
His praise and glory was in Israel known.
That saw the troubled Sea, and shivering fled,
And sought to hide his froth-becurled head
Low in the earth ; Jordan's clear streams recoil,
As a faint host that hath receiv'd the foil. 10

* This and the following Psalm are Milton's earliest performances. The first he afterwards translated into Greek. In the last are some very poetical expressions : “The golden-tressed sun, God's thunder-clasping hand, The moon's spangled sisters bright, and Above the reach of mortal eye.” T. WARTON.

Ver. 8. ——— his froth-becurled head] P. Fletcher, Milton's contemporary, has the “sea's proud white-curled head,” *Pise. Ecl.* edit. 1633, p. 1. TODD.

Ver. 9. ——— Jordan's clear streams recoil,
As a faint host that hath receiv'd the foil.] The rhymes are probably from Sylvester, as Mr. Dunster also notices in his “Considerations on Milton's early Reading.” See *Du Bart.* p. 337, edit. 1621.

“ Ay Satan aims our constant faith to foil,
“ But God doth seal it, never to recoil.”

The high huge-bellied mountains skip, like rams
 Amongst their ewes; the little hills, like lambs.
 Why fled the ocean? And why skipt the moun-
 tains?

Why turned Jordan toward his crystal fountains?

Foil is *defeat*, a substantive used in the same sense by Harington in his *Orl. Furioso*, and by Shakspeare repeatedly. The verb, as in v. 65 of the next Psalm, is frequent in Spenser: See *Faer. Qu.* ii. x. 48, v. xi. 33, vi. 34, &c. And Harington's *Orl. Fur.* 1607, p. 1, p. 91, &c. The substantive, and the verb often, occur in *Par. Lost*. Sandys, like Milton, thus finely employs *recoil*, Psalm lxxvii.

“ The Deeps were troubled at thy sight,
 “ And Seas recoil'd in their affright.” TODD.

Ver. 11. *The high huge-bellied mountains*] There is a similar compound in the first line of *Fuimus Troes*, which however was not published till long after Milton's translation was written, viz. in 1633.

“ As in the vaults of this *big-bellied* earth.”

But perhaps the following extravagant imagery in Sylvester, p. 9, might suggest, to the young poet, the epithet *huge-bellied*:

————— “ the lowly fields,
 “ *Puft up*, shall swell to *huge* and mighty *hils*.”

Lisle, in his translation of *Part of Du Bartas*, debases a poetical passage, where he describes the Almighty hearkening to the prayers of Noah and bidding the Flood to cease, by a piece of similar bombast, edit. 1625, p. 31.

“ Th' Eternall heard their voice, and bid his Triton found
 “ Retreate vnto the flood: then, wawe by wawe, to bound
 “ The waters hast away; all riuers know their bankes,
 “ And seas their wonted shore; *hils* grow with *swelling flanks*.”
 TODD.

Ver. 13. *Why fled the ocean? &c.*] The original is weakened. The question should have been asked by an address, or an appeal, to the sea and mountains, T. WARTON.

Shake, Earth ; and at the presence be aghast 15
 Of Him that ever was, and aye shall last ;
 That glaffy floods from rugged rocks can crush,
 And make soft rills from fiery flint-stones gush !

Ver. 15. *Shake, Earth ; and at the presence be aghast
 Of Him that ever was, and aye shall last ;]* He was
 now only fifteen ! T. WARTON.

The reader will scarcely forbear to notice the emphatick comprehension of Mr. Warton's eulogium. This passage indeed well deserves the most cordial tribute of admiration. It is a noble germ of poetick genius. DUNSTER.

Ver. 16. ————— *that ever was, and aye shall last ;]* The reduplication of *aye* for *ever*, Mr. Dunster observes, is in the very opening of Sylvester's *Du Bartas* ; in which *aye* for *ever* is indeed most frequent.—But this was the common phraseology of the time. Spenser, Drummond, Harington, and many other poets, afford innumerable instances. I will cite an example of the reduplication from Groue's *Songs and Sonnettes*, 1587. bl. l.

“ Then *aye* persist in stedfast faith
 “ For *euer* to endure.”

Milton retains the form of *aye* in one of his latest published poetical performances, as given in his *Hist. of England*, 1670, See p. 104 of this volume. TODD.

Ver. 17. *That glaffy floods]* See *Comus*, v. 861. Prior has copied “the glaffy floods,” in his *Solomon*, B. ii. 683. Donne has “the glaffie deep,” *Poems*, edit. 1633, p. 14. Our poets borrowed from Virgil. Whence also Buchanan, *Jephthes*, Chor. “ Jordanis vitreo gurgite &c.” And Grotius, *Silv.* lib. ii. “ Et vitreis Solvæus aquis.” TODD.

Ibid. *That glaffy floods from rugged rocks can crush,
 And make soft rills from fiery flint-stones gush !]* The rhymes, as Mr. Dunster remarks, are Sylvester's, *Du Bart.* p. 30, of rain :

“ And so one humour doth another crush,
 “ Till to the ground their liquid pearls do gush.”

The *gushing* rill, I apprehend, was dictated by the account of the miracle recorded in Scripture, *Ps. cv. 41, Isaiah xlviij. 21*; perhaps without any obligation to Sylvester's use of *gush*, or to Spenser's, *Faer. Qu. vi. iii. 50. i. viii. 10, v. vi. 31, &c.* Sandys, in paraphrasing the miracle of Moses, agrees with Milton:

“ Even from their barren sides the waters *gush'd*,
“ And down in rivers through the vallies *rush'd*.”

TODD.

PSALM CXXXVI.

LET us, with a gladsome mind,
Praise the Lord, for he is kind ;
For his mercies aye endure,
Ever faithful, ever sure.

Let us blaze his name abroad,
For of Gods he is the God.

For his &c.

O, let us his praises tell,
Who doth the wrathful tyrants quell.

For his &c.

Who, with his miracles, doth make
Amazed Heaven and Earth to shake.

For his &c.

Ver. 5. *Let us blaze his name abroad,*] So Spenser, of his knights and ladies, *Faer. Qu. i. i. 1.*

“ Whose praises hauing slept in silence long,
“ Mee, all to meane, the sacred Muse areeds
“ To blazon broad amongst her learned throng.”

See also *blaze abroad* in Milton's 86th *Ps. v. 43.* And Barret's *Alcearie*, 1580, in voc. *blaze abroad.* TODD.

Who, by his wifdom, did create
The painted heavens so full of state.

For his &c.

Who did the solid earth ordain
To rise above the watery plain.

For his &c.

Ver. 18. *The painted heavens so full of state.]* Compare a Sonnet of Bartolini, p. 209,

“Era dipinto il ciel de suoi colori, &c.”

Sonetti de diversi Accademici Sanesi, Siena, 1608. And Drummond, in one of his *Hymns*, speaking of the firmament, thus addresses the Divine Being :

“Thou paint’st the same with shining flame.”

See also Buchanan, *De Sphaer.* lib. i. p. 114. edit. Ruddiman.

————— “pictique nitorem
“Ætheris, et puros radiati luminis orbes.” TODD.

Ver. 22. ————— the watery plain.] Pope, *Winds. For.* v. 146.

“And pykes, the tyrants of the watery plains.”

See Note on *Comus*, v. 429. T. WARTON.

Milton has the same phrase, *Par. Lost*, B. i. 396. “Rabba and her watery plain.” This combination is very frequent in our ancient poetry. Thus Spenser, *Faer. Qu.* iv. xi. 24. “Playing on the watery plaine.” Drummond, in his *Sonn. to the Sun*, 1616. “From those watrie plaines thy golden head raiſe vp.” Browne, *Brit. Past.* 1616, B. ii. S. iii. “The nymphs that floate vpon these watry plaines.” Drayton, *Polyorb.* 1622, p. 239. “Nepturnes watry plaine;” the whole of which Randolph copies literally, *Poems* 1640, p. 2. Drayton has also the following masterly line, describing a ship, *Barons Wurres*, 1627, iiiij. 19.

“Spreading her proud fayles on the watrie playne.”

See also P. Fletcher’s *Purp. Isl.* 1633, c. iii. ft. 28. “Often meeting on the watrie plain.” TODD.

Who, by his all-commanding might,
Did fill the new-made world with light. 25

For his &c.

And caus'd the golden-tressed sun
All the day long his course to run. 30

For his &c.

The horned moon to shine by night,

Ver. 29. ————— *the golden-tressed sun*] “ I cannot avoid referring this expression,” says Mr. Dunster, “ to Sylvester’s *Du Bartas*, where the sun is not only described ‘ with golden tresses,’ p. 85, but it is also said, p. 360.

‘ Scarce did the golden governour of day
‘ O’er Memphis yet the *golden tress* display.’ ”—

I differ from Mr. Dunster. Milton perhaps might here be rather thinking of, or indeed translating, Buchanan’s version of this psalm. See *Ps. cxxxvi. Buch. Opp. edit. Ruddiman*, p. 93.

“ *Qui solem AURICOMUM jusfit dare jura diei.*”

The phrase *auricomus* indeed may be traced to elder Latin poets; and *χρυσόνους* occurs in the Grecian writers. Yet Milton’s epithet, after all, is derived from the father of English poetry, Chaucer, *Tr. and Cres. B.v. ver. 9.* “ *The goldin-tressid Phœbus high on lofte, &c.*” Drayton, with similar elegance, calls the stars *silver-tressed*, Engl. Heroic. Epist. fol. 1627. p. 221. TODD.

Ver. 33. *The horned moon*] Literally from Spenser, F. Q. iv. vi. 43. “ Till the *horned moon* three courses did expire.” The same phrase occurs in Shakspere’s *Mids. N. Dr.* The moon’s usual epithet in our old poetry, is *horned*. Thus, in Craig’s *Songes and Sonnettis*, 1606.

“ And *horned Luna*, pensive, sad, and paile.”

Mr. Dunster here observes, that she is often called “ *Night’s horned queen*,” in Sylvester’s *Du Bartas*. But see also Chaucer, edit. Urr. p. 419, and Harington’s *Orl. Fur.* edit. 1607, p. 143. And Greene’s *Comicall Histrie of Alphonsus king of Arragon*, 4°. 1599. A. ii. S. ult.

“ Ere Cynthia, the shining lampe of night,

“ Doth scale the heauens with her *horned head*.”

Amongst her spangled sisters bright.

For his &c.

He, with his thunder-clasping hand,

35

I take this occasion to observe, that Shakspeare introduces his Player-king in *Hamlet*, “ Full thirty times hath Phœbus’ cart gone round &c.,” with a view perhaps to ridicule a passage in this play, A. iii. A priest the speaker :

“ *Thrife ten times* Phœbus, with his golden beames,
 “ Hath compassed the circle of the skie ;
 “ *Thrife ten times* Ceres hath her workmen hir’d,
 “ And fild her barnes with frutefull crops of corne,
 “ *Since first* in priesthood I did lead my life.”

This old drama, and *The Rare Triumphes of Love and Fortune*, quoted in these volumes, have hitherto escaped the commentators on Shakspeare. The copies, to which I have had access, belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford. TODD.

Ver. 34. *Amongst her spangled sisters bright.]* See the note on *Par. Loft*, B. vii. 384. Sylvester calls the stars “ gilt spangles;” and likewise, as Mr. Dunster remarks, has the “ heaven’s star-spangled canopy,” *Du Bart.* p. 43, and “ the bright star-spangled regions,” p. 143. But this was the common poetical decoration of the firmament. Thus Shakspeare, *Tam. of Shrew*, A. iv. S. v. “ When stars do spangle heaven.” See also the note on *Comus*, v. 1003. Drummond describes the heavens “ spangled with stars,” Poems, p. 152, and in other places. Yarington, in his *Two Tragedies in One*, 1601, has the following passage :

“ Yee glorious beames of that bright-shining lampe,
 “ That lights the starre-bespangled firmament, &c.”

See also Peacham’s *Nupt. Hymn.* i. ed. 1613. The heaven’s “ starry-spangled gowne of blew.” Lisle, in his *Part of Du Bart.* p. 154, calls the heaven “ the starre-empowdred vault.” See the note on *Par. Loft*, B. vii. 581. TODD.

Ver. 37. ————— his thunder-clasping hand,] A sublime compound; not indebted, I think, to Sylvester’s “ thunder-thrower,” or “ thunder-darter,” or “ the only-thundring hand of God,” as has been supposed. Possibly the young poet might

Smote the first-born of Egypt land.

For his &c.

40

And, in despite of Pharaoh fell,
He brought from thence his Israël.

For his &c.

The ruddy waves he cleft in twain
Of the Erythræan main.

45

For his &c.

be thinking of the classical *Jupiter Tonans*, who is represented in antique medals and gems grasping the fulmen as ready to dart it at the head of his enemies. “*Coruscâ fulmina molitur dextrâ*,” Virg. *Georg.* i. 328. TODD.

Ver. 41. *And, in despite of Pharaoh fell,*

He brought from thence his Israël.] The frequency of these rhymes in Sylvester's *Du Bartas*, no doubt, suggested to Milton the same termination. Mr. Dunster refers to pp. 357, 377, 438, 478; and moreover observes that Pharaoh is called *fell* in p. 361 of the same volume. TODD.

Ver. 45. *The ruddy waves he cleft in twain*

Of the Erythræan main.] So in Sylvester's *Du Bart.* ed. supr. p. 48, cited by Mr. Dunster.

“ His dreadful voice, to save his ancient sheep,

“ Did cleave the bottom of th' *Ery'thean deep.*”

“ This passage alone,” Mr. Dunster adds, “ seems nearly sufficient to fix on Milton an acquaintance with, and recollection of, Sylvester's *Du Bartas*; especially as I can also refer his ‘ruddy waves of the Erythræan or Red Sea to the same source, p. 967.

————— ‘ along the sandy shore,
‘ Where the *Ery'thean ruddy billows roar.*’ ”

It is remarkable, that Lisle has also translated Du Bartas's “*le flot Erythrean, the ruddie feas,*” p. 170. edit. supr. Sandy has adopted *Erythrean* in his lxxivth *Psalm*:

“ Thou struck'ft the *Erythræan* waves, &c.”

See also his *Christ's Passion*, 1640, p. 65. TODD.

The floods stood still, like walls of glass,
While the Hebrew bands did pass. 50

For his &c.

But full soon they did devour
The tawny king with all his power.

For his &c. 55

His chosen people he did bless
In the wasteful wilderness.

For his &c. 60

In bloody battle he brought down
Kings of prowess and renown.

For his &c.

He foil'd bold Seon and his host,
That rul'd the Amorrœan coast. 65

For his &c.

And large-limb'd Og he did subdue,

Ver. 53. *But full soon they did devour*

The tawny king with all his power.] “Thus exactly,” says Mr. Dunster, “and with the same fine effect, Sylvester, p. 704.

“ But contrary the Red Sea did devour

“ The barbarous tyrant with his mighty power.” —

There is here an expression, however, to be noticed in Fairfax’s *Tasso*, edit. 1600, p. 47.

“ Conquer’d were all hot Affrike’s tawny kings.” TODD.

Ver. 66. ————— *the Amorrœan coast.]* This epithet seems to me an additional proof, that Buchanan’s version of this psalm was in the young poet’s mind. See the page already mentioned in the Note on v. 29.

“ Stravit Amorrhœum validâ virtute Seonem.” TODD.

Ver. 68. *And large-limb’d Og]* The compound is literally

With all his over-hardy crew. 70
 For his &c.
 And, to his servant Israël,
 He gave their land therein to dwell.
 For his &c. 75
 He hath, with a piteous eye,
 Beheld us in our misery.
 For his &c. 80
 And freed us from the slavery
 Of the invading enemy.
 For his &c.
 All living creatures he doth feed, 85
 And with full hand supplies their need.
 For his &c.
 Let us therefore warble forth
 His mighty majesty and worth. 90
 For his &c.
 That his mansion hath on high
 Above the reach of mortal eye.

from Drayton's *Owle*, 1604. “ *Large-lymb'd oak.*” See also Marston's *Scourge of Villanie*, 1598, B. iii. Sat. viii.

“ *Big-limm'd Alcides, doff thy honor's crowne.*” TODD.

Ver. 86. *And with full hand supplies their need.*] So, in *Comus*:

“ *With such a full and unwithdrawing hand.*” TODD.

Ver. 89. *Let us therefore warble forth.*] A phrase, as Mr. Dunster also observes, in the first page of Sylvester's *Du Bartas*:

“ *O Father! grant I sweetly warble forth &c.*” TODD.

Ver. 94. *Above the reach of mortal eye.*] “ This is admired by Mr. Warton as a very poetical expression, and so it is,” says Mr. Dunster. “ But,” he adds, “ Sylvester had before spoken of

“ all that is, or may be seen
 ‘ By mortal eye under Night's horned queen.’ p. 40.”—

For his mercies aye endure,
Ever faithful, ever sure. *

95

I would rather refer to p. 469 of Sylvester's *Du Bartas*, where the Almighty is described :

“ Why paint you *Whom no mortal eye can see?*”

Again, p. 943.

— “ With God is light

“ More pure, more piercing, *past a mortal eye.*”

But this had been a very common expression. Spenser, *Faer. Qu.* i. vii. 33.

“ Ne might of *mortal eye* be ever seene.”

See also ibid. ii. ii. 41. And *Pigmalion's Image*, 1598.

— “ such redde, and so pure white,

“ Did neuer bleſſ the *eye of mortall sight.*”

Thus, in Fairfax's *Taffo*, 1600, p. 140. “ Hid from *mortal eie.*”

See also pp. 217, 259. And Harington's *Orl. Fur.* 1607, p. 50.

“ That erſt was feene with any *mortal eye.*” TODD.

* In the brief compass of this and the preceding Psalm may be observed the Variety of Milton's Early Reading. They illustrate his own observation in a Letter to his preceptor, Thomas Young, dated soon after he had written these his earliest poetical attempts : “ *Hæc scripsi Londini inter urbana diverticula, non ubris, ut SOLEO, circumseptus.*” Tho: Junio, Mart. 26, 1625.

TODD.

JOANNIS MILTONI

LONDINENSIS

POEMATA.

QUORUM PLERAQUE INTRA ANNUM ÆTATIS
VIGESIMUM CONSCRIPSIT.

HÆC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quām supra se esse dicta, eò quod præclaro ingenio viri, nec non amici, ita ferè solent laudare, ut omnia suis potius virtutibus, quām veritati congruentia, nimis cupide affingant, noluit tamen horum egregiam in se voluntatem non esse notam ; cùm alii præsertim ut id faceret magnoperè suaderent. Dum enim nimiæ laudis invidiam totis ab se viribus amolitur, sibiique quod plus æquo est non attributum esse mavult, judicium interim hominum cordatorum atque illustrium quin summo sibi honori ducat, negare non potest.

JOANNES BAPTISTA MANSUS, *Marchio Villensis,*
Neapolitanus, ad Joannem Miltonium Anglum.

UT mens, forma, decor, facies, mos, si pietas sic,
Non Anglus, verùm herclè Angelus, ipse fores.

Non Anglus, verùm herclè Angelus,] Such was nearly the remark of Gregory, Archdeacon of Rome, as related by Milton in his *Hist. of Eng.* B. iv. “ The Northumbrians had a custom to sell their children for a small value into any foreign land. Of which number two *comely youths* were brought to Rome, whose *fair and honest countenances* invited Gregory, pitying their condition, to demand whence they were : It was answered, that they

*Ad JOANNEM MILTONEM Anglum, triplici poeseos
laureâ coronandum, Græcâ nimirum, Latinâ,
atque Hetruscâ, Epigramma JOANNIS SALSILLI
Romani.*

CEDE, Meles ; cedat depresso Mincius urnâ ;
Sebetus Tassum definat usque loqui ;
At Thamefis vîctor cunctis ferat altior undas,
Nam per te, Milto, par tribus unus erit.

Ad JOANNEM MILTONUM.

GRÆCIA Maeonidem, jaçet fibi Roma Maronem,
Anglia Miltonum jaçtat utriusque parem.

SELVAGGI.

were *Angli*, of the province *Deira*, subjects to *Alla* king of Northumberland, and by religion Pagans. Which last Gregory deplored, fram'd on a sudden this allusion to the three names he heard ; that the *ANGLI* so like to *ANGELS* should be snatched *de ira*, that is, from the wrath of God, to sing *Hallelujah*." TODD.

Nam per te, Milto, par tribus unus erit.] The conclusion is not dissimilar to the last line of Dryden's celebrated epigram on Milton :

" *To make a third, she join'd the former two.*"

The next verses by Selvaggi, it has often been remarked, might suggest to Dryden the formation and turn of his epigram. Or the following Epigram by a French writer, was probably in Dryden's mind, as the late Mr. Reed observed to me.

In Roberti Garnerii Opuscula Tragica.
Tres tragicos habuisse vetus se Græcia jaçat :
 Unum pro tribus his Gallia nuper habet.
Æschylon, antiquâ qui majestate superbus
 Grande cothurnato carmen ab ore sonat.
Quem Sophocles sequitur perfectior arte priorem,

Al Signor Gio. MILTONI Nobile Inglese.

O D E.

ERGIMI all' Etra ò Clio
 Perche di stelle intreccierò corona
 Non più del Biondo Dio
 La fronde eterna in Pindo, e in Elicona,
 Dienfi a merto maggior, maggiori i fregi,
 A' celeste virtù celesti pregi.

Non puo del tempo edace
 Rimaner preda, eterno alto valore
 Non puo l' oblio rapace,
 Furar dalle memorie eccelso onore,
 Su l' arco di mia cetra un dardo forte
 Virtù m' adatti, e ferirò la morte.

Del ocean profondo
 Cinta dagli ampi gorghi Anglia risiede
 Separata dal mondo,
 Però che il suo valor l' umano eccede :
 Questa seconda sà produrre Eroi,
 Ch' hanno a ragion del sovrumano tra noi.

Nec nimis antiquus, nec nimis ille novus.
 Tertius Euripides, Actæi fama theatri,
 In cuius labris Attica sedet apis.
 At nunc vincit eos, qui tres Garnerius unus,
 Terna ferat Tragicis præmia digna tribus.

JOH. AURATUS.

Garnier was one of the most celebrated tragick poets before Corneille; and this epigram is prefixed to most editions of his works. It has been also translated into French by R. Estienne, who extended it to 14 lines. TODD.

Alla virtù sfandita
 Danno ne i petti lor fido ricetto,
 Quella gli è sol gradita,
 Perche in lei san trovar gioia, e diletto ;
 Ridillo tu, Giovanni, e mostra in tanto
 Con tua vera virtù, vero il mio Canto.

Lungi dal patrio lido
 Spinse Zeusi l' industre ardente brama ;
 Ch' udio d'Helena il grido
 Con aurea tromba rimbombar la fama,
 E per poterla effigiare al paro
 Dalle più belle Idee trasse il più raro.

Cofi l'ape ingegnosa
 Trae con industria il suo liquor pregiato
 Dal giglio e dalla rosa,
 E quanti vaghi fiori ornano il prato ;
 Formano un dolce suon diverse chorde,
 Fan varie voci melodia concorde.

Di bella gloria amante
 Milton dal ciel natio per varie parti
 Le peregrine piante
 Volgesti a ricercar scienze, ed arti ;
 Del Gallo regnator vedesti i regni,
 E dell' Italia ancor gl' Eroi più degni.

Fabro quasi divino
 Sol virtù rintracciando il tuo pensiero
 Vide in ogni confino
 Chi di nobil valor calca il sentiero ;
 L'ottimo dal miglior dopo scegliea
 Per fabbricar d' ogni virtu l' idea.

Quanti nacquero in Flora
 O in lei del parlar Tosco apprefer l' arte,
 La cui memoria onora
 Il mondo fatta eterna in dotte carte,
 Volesti ricercar per tuo tesoro,
 E parlasti con lor nell' opre loro.

Nell' altera Babelle
 Per te il parlar confuse Giove in vano,
 Che per varie favelle
 Di se stessa trofeo cadde su'l piano :
 Ch' Ode oltr' all Anglia il suo più degno idioma
 Spagna, Francia, Toscana, e Grecia, e Roma.

I più profondi arcani
 Ch' occulta la natura e in cielo e in terra
 Ch' à ingegni sovrumani
 Troppo avara tal' hor gli chiude, e ferra,
 Chiaramente conosci, e giungi al fine
 Della moral virtude al gran confine.

Non batta il Tempo l' ale,
 Fermisi immoto, e in un fermin fi gl' anni,
 Che di virtù immortale
 Scorron di troppo ingiuriosi a i danni ;
 Che s' opre degne di poema e storia
 Furon già, l'hai presenti alla memoria.

Dammi tua dolce cetra
 Se vuoi ch' io dica del tuo dolce canto,
 Ch' inalzandoti all' Etra
 Di farti huomo celeste ottiene il vanto,
 Il Tamigi il dirà che gl' e conceffo
 Per te suo cigno pareggiar Permessò.

Io che in riva del Arno
 Tento spiegar tuo merto alto, e preclaro
 So che fatico indarno,
 E ad ammirar, non a lodarlo imparo ;
 Freno dunque la lingua, e ascolto il core
 Che ti prende a lodar con lo stupore. *

*Del sig. ANTONIO FRANCINI, gentilhuomo
 Fiorentino.*

* Dr. Johnson thinks, that, after much tumid and trite panegyrick, the concluding stanza of this Ode is natural and beautiful. T. WARTON.

JOANNI MILTONI

LONDINENSI:

Juveni patriâ, virtutibus, eximio;

VIRO, qui multa peregrinatione, studio cuncta,
orbis terrarum loca, perspexit; ut novus Ulysses
omnia ubique ab omnibus apprehenderet:

Polyglotto, in cuius ore linguae jam deperditæ sic
reviviscunt, ut idiomata omnia sint in ejus laudibus
infacunda; et jure ea percallet, ut admirationes et
plausus populorum ab propriâ sapientiâ excitatos
intelligat:

Illi, cuius animi dotes corporisque sensus ad ad-
mirationem commovent, et per ipsam motum cui-
que auferunt; cuius opera ad plausus hortantur,
sed * venustate vocem laudatoribus adimunt.

Cui in memoriâ totus orbis; in intellectu sapi-
entia; in voluntate ardor gloriæ; in ore eloquentia;
harmonicos cœlestium sphærarum sonitus, astrono-
miâ duce, audienti; characteres mirabilium naturæ
per quos Dei magnitudo describitur, magistrâ phi-
losophiâ, legenti; antiquitatum latebras, vetustatis
excidia, eruditionis ambages, comite assiduâ au-
torum lectione,

Exquirenti, restauranti, percurrenti.

At cur nitor in arduum?

* Venustate] *Vastitate.* Edit. 1645.

Illi, in cujus virtutibus evulgandis ora Famæ non sufficient, nec hominum stupor in laudandis satis est, reverentiæ et amoris ergo hoc ejus meritis debitum admirationis tributum offert CAROLUS DATUS * *Patricius Florentinus,*

Tanto homini servus, tantæ virtutis amator.

* Carlo Dati, one of Milton's literary friends at Florence. See *Epitaph. Damon.* v. 137. Tickell and Fenton, who might have been taught better by Tonson's previous editions, read, *Carolus Deodatus*, as if it was our author's friend Charles *Deodate*. See the first Note on the first Elegy. T. WARTON.

PRELIMINARY OBSERVATIONS

ON

THE LATIN VERSES.

MILTON is said to be the first Englishman, who after the restoration of letters wrote Latin verses with classick elegance. But we must at least except some of the hendecasyllables and epigrams of Leland, one of our first literary reformers, from this hasty determination.

In the Elegies, Ovid was professedly Milton's model for language and verification. They are not, however, a perpetual and uniform tissue of Ovidian phraseology. With Ovid in view, he has an original manner and character of his own, which exhibit a remarkable perspicuity of contexture, a native facility and fluency. Nor does his observation of Roman models oppres or destroy our great poet's inherent powers of invention and sentiment. I value these pieces as much for their fancy and genius, as for their style and expression.

That Ovid among the Latin poets was Milton's favourite, appears not only from his elegiac but his hexametrick poetry. The verification of our author's hexameters has yet a different structure

from that of the *Metamorphoses*: Milton's is more clear, intelligible, and flowing; less desultory, less familiar, and less embarrassed with a frequent recurrence of periods. Ovid is at once rapid and abrupt. He wants dignity: he has too much conversation in his manner of telling a story. Prolixity of paragraph, and length of sentence, are peculiar to Milton. This is seen, not only in some of his exordial invocations in the *Paradise Lost*, and in many of the religious addressees of a like cast in the prose works, but in his long verse. It is to be wished that, in his Latin compositions of all sorts, he had been more attentive to the simplicity of Lucretius, Virgil, and Tibullus.

Dr. Johnson, unjustly I think, prefers the Latin poetry of May and Cowley to that of Milton, and thinks May to be the first of the three. May is certainly a sonorous versifier, and was sufficiently accomplished in poetical declamation for the continuation of Lucan's *Pharsalia*. But May is scarcely an author in point. His skill is in parody; and he was confined to the peculiarities of an archetype, which, it may be presumed, he thought excellent. As to Cowley when compared with Milton, the same critick observes, "Milton is generally content to express the thoughts of the ancients in their language: Cowley, without much loss of purity or elegance, accommodates the diction of Rome to his own conceptions.—The advantage seems to lie on the side of Cowley." But what are these conceptions? Metaphysical conceits, all the unnatural extravagancies of his English poetry; such as will not bear to be clothed in the Latin language, much

less are capable of admitting any degree of pure Latinity. I will give a few instances, out of a great multitude, from the *Davideis*.

“ Hic sociatorum sacra constellatio vatuum,
 “ Quos felix virtus evexit ad aethera, nubes
 “ Luxuriæ supra, tempestatesque laborum^a. ”

Again,

“ Temporis ingreditur penetralia celsa futuri,
 “ Implumesque videt nidis cœlestibus annos^b. ”

And, to be short, we have the *Plusquam visus aquilinus* of lovers, *Natio verborum, Exuit vitam aeriam, Menti auditur symphonia dulcis, Naturæ archiva, Omnes symmetria sensus congerit, Condit aromatica prohibetque putescere laude*. Again, where *Aliquid* is personified, *Monogramma exordia mundi^c*.

It may be said, that Cowley is here translating from his own English *Davideis*. But I will bring examples from his original Latin poems. In praise of the spring.

“ Et resonet toto musica verna libro ;
 “ Undique laudis odor dulcissimus halet, &c^d. ”

And in the same poem in a party worthy of the pastoral pencil of Watteau.

“ Hauserunt avide Chocolatam Flora Venusque^e. ”

Of the Fraxinella.

“ Tu tres metropoles humani corporis armis
 “ Propugnas, uterum, cor, cerebrumque, tuis^f. ”

^a See Cowley's *Poemata latina*, Lond. 1668. 8vo. p. 398.

^b Ibid. p. 399. ^c Ibid. p. 386. 397. 399. 400.

^d *Plantar. Lib. iii. p. 137.*

^e *L. iv. p. 254.*

^f *L. iv. p. 207.*

He calls the Lychnis, *Candelabrum ingens*. Cupid is *Arbiter formæ criticus*. Ovid is *Antiquarius ingens*. An ill smell is shunned *Olfactus tetricitate sui*. And in the same page, is *nugatoria pestis*^g.

But all his faults are conspicuously and collectively exemplified in these stanzas, among others, of his *Hymn on Light*^h.

“ Pulchra de nigro soboles parente,
 “ Quam Chaos fertur peperisse primam,
 “ Cujus ob formam bene risit olim
 “ Massa severa!
 “ Risus O terræ facer et polorum,
 “ Aureus vere pluvius Tonantis,
 “ Quæque de cœlo fluis inquieto
 “ Gloria rivo! —
 “ Te bibens arcus Jovis ebriosus
 “ Mille formosos revomit colores,
 “ Pavo cœlestis, variamque pascit
 “ Lumine caudam.”

And afterwards, of the waves of the sea, perpetually in motion.

“ Lucidum trudis properanter agmen :
 “ Sed resistentum ⁱ super ora rerum
 “ Lenitè stagnas, liquidoque inundas
 “ Cuncta colore :
 “ At mare immensum oceanusque Lucis
 “ Jugitè coelo fluit empyræo ;
 “ Hinc inexhausto per utrumque mundum
 “ Funditur ore.”

Milton's Latin poems may be justly considered as legitimate classical compositions, and are never

^g See L. iv. p. 210. L. iii. p. 186. 170. L. ii. p. 126.

^h See p. 407. seq.

ⁱ Standing still.

disgraced with such language and such imagery. Cowley's Latinity, dictated by an irregular and unrestrained imagination, presents a mode of diction half Latin and half English. It is not so much that Cowley wanted a knowledge of the Latin style, but that he suffered that knowledge to be perverted and corrupted by false and extravagant thoughts. Milton was a more perfect scholar than Cowley, and his mind was more deeply tinctured with the excellencies of ancient literature. He was a more just thinker, and therefore a more just writer. In a word, he had more taste, and more poetry, and consequently more propriety. If a fondness for the Italian writers has sometimes infected his English poetry with false ornaments, his Latin verses, both in diction and sentiment, are at least free from those depravations.

Some of Milton's Latin poems were written in his first year at Cambridge, when he was only seventeen: they must be allowed to be very correct and manly performances for a youth of that age. And, considered in that view, they discover an extraordinary copiousness and command of ancient fable and history. I cannot but add, that Gray resembles Milton in many instances. Among others, in their youth they were both strongly attached to the cultivation of Latin poetry. T. WARTON.

ELEGIARUM

LIBER.

ELEG. I. AD CAROLUM DEODATUM.*

TANDEM, chare, tuæ mihi pervenere tabellæ,
Pertulit et voces nuncia charta tuas;

* Charles Deodate was one of Milton's most intimate friends. He was an excellent scholar, and practised phyfick in Cheshire. He was educated with our author at Saint Paul's school in London; and from thence was sent to Trinity college Oxford, where he was entered Feb. 7, in the year 1621, at thirteen years of age. *Lib. Matric. Univ. Oxon. sub ann.* He was born in London, and the name of his father, "in Medicina Doctoris," was Theodore. *Ibid.* He was a fellow-collegian there with Alexander Gill, another of Milton's intimate friends, who was successively Usher and Master of Saint Paul's school. Deodate has a copy of Alcaicks extant in an Oxford-collection on the death of Camden, called *Camdeni Insignia*, Oxon. 1624. He left the college, when he was a Gentleman commoner in 1628, having taken the degree of Master of Arts. *Lib Caution. Coll. Trin.* Toland says, that he had in his possession two Greek letters, very well written, from Deodate to Milton. Two of Milton's familiar Latin letters, in the utmost freedom of friendship, are to Deodate. *Epist. Fam. Prose-works*, vol. ii. 567, 568. Both dated from London, 1637. But the best, certainly the most pleasing, evidences of their intimacy, and of Deodate's admirable character, are our author's first and sixth Elegies, the fourth Sonnet, and the *Epitaphium Damonis*. And it is highly probable, that Deodate is the *simple shepherd lud*, in *Comus*, who is skilled in plants, and loved to hear Thyrifis sing,

Pertulit, occiduâ Devæ Cestrensis ab orâ
Vergivium prono quâ petit amne salum.

v. 619. seq. He died in the year 1638. See the first Note, *Epitaph. Damon.* This Elegy was written about the year 1627, in answer to a letter out of Cheshire from Deodate: and Milton seems pleased to reflect, that he is affectionately remembered at so great a distance. v. 5.

“ Multum, crede, juvat, *terras* aluiffe *remotas*
“ Pectus amans nostri, tamque fidele caput.”

Our author was now residing with his father a scrivener in Bread-street, who had not yet retired from business to Horton near Colnebrook. I have mentioned Alexander Gill in this note. He was made Usher of St. Paul's school about the year 1619, where Milton was his favourite scholar. He was admitted, at fifteen, a commoner of Trinity college, Oxford, in 1612. Here at length he took the degree of doctor of divinity, about 1629. His brothers George and Nathaniel, were both of the same college, and on the foundation. In a book given to the Library there, by their father, its author, called the *Sacred Philosophie of the Holy Scripture*, 1635, I find this inscription written by Alexander. “ Ex dono authoris artium magistri olim Collegii Corporis Christi alumni, Patris Alexandri Georgii et Nathanaelis Gillorum, qui omnes in hoc Studiosorum vivario literis operam dedere. Tertio Kal. Junias, 1635.” This Alexander gave, to the said Library, the old folio edition of Spenser's *Faerie Queene*, Drayton's *Polyolbion* by Selden, and Bourdelotius's *Lucian*, all having poetical mottos from the classicks in his own hand-writing, which show his taste and track of reading. In the *Lucian* are the arms of the *Gills*, elegantly tricked with a pen, and coloured, by Alexander Gill. From Saint Paul's school, of which from the Ushership he was appointed Master in 1635, on the death and in the room of his father, he sent Milton's friend Deodate to Trinity college, Oxford. He continued Master five years only, and died in 1642. Three of Milton's familiar Latin Letters to this Alexander Gill are remaining, replete with the strongest testimonies of esteem and friendship. Wood says, “ he was accounted one of the best Latin poets in the nation,” *Ath. Oxon.* ii. 22. Milton pays him high compliments on the

Multūm, crede, juvat terras aluisse remotas 5
 Pectus amans nostrī, tāmque fidele caput,
 Quōdque mihi lepidum tellus longinqua sodalem
 Debet, at unde brevi reddere jussa velit.

excellence of his Latin poetry: and among many other expressions of the warmest approbation calls his verses, “Carmina sane grandia, et majestatem verè poeticam, Virgilianumque ubique ingenium, referentia,” &c. See *Prose-works*, ii. 565, 566, 567. Two are dated in 1628, and the last, 1634. Most of his Latin poetry is published in a small volume, entitled *Poetici Conatus*, 1632. 12mo. But he has other pieces extant, both in Latin and English. Wood had seen others in manuscript. In the church of St. Mary Magdalene at Oxford, in the neighbourhood of Trinity college, I have often seen a long prose Latin epitaph written by Gill to the memory of one of his old college friends Richard Pates, master of Arts, which I should not have mentioned, but as it shows the writer’s uncommon skill in pure latinity. He was not only concerned with saint Paul’s school, but was an assistant to Thomas Farnabie, the school-master of *Edward King*, Milton’s *Lycidas*. He is said to have been removed from saint Paul’s school for his excessive severity. The last circumstance we learn from a satire of the times, “Verses to be reprinted with a second edition of Gondibert, 1653.” p. 54, 57. Alexander Gill here mentioned, Milton’s friend, seems to be sometimes confounded with his father, whose name was also Alexander, who was also master of saint Paul’s, and whose *Logonomia*, published in 1621, an ingenious but futile scheme to reform and fix the English language, is well known to our critical lexicographers.

T. WARTON.

Ver. 4. *Vergitium*] Drayton has “these rough *Vergivian* feas,” *Polyolb.* S. i. p. 656. vol. ii. The Irish sea. Again, “*Vergitian deepe*,” *Ibid.* S. vi. vol. ii. p. 766. And in other places. Camden’s *Britannia* has lately familiarised the Latin name. T. WARTON.

Ver. 8. *Debet, at unde brevi reddere jussa velit.*] Hor. *Od. I.* III. 5.

Me tenet urbs refluâ quam Thameſis alluit undâ,
 Méque nec invitum patria dulcis habet. 10
 Jam nec arundiferum mihi cura revisere Camum,
 Nec dudum vetiti me laris angit amor.
 Nuda nec arva placent, umbrásque negantia
 molles :
 Quàm malè Phœbicolis convenit ille locus !
 Nec duri libet usque minas perferre Magistri, 15
 Cæteráque ingenio non subeunda meo.
 Si sit hoc exilium patrios adiisse penates,
 Et vacuum curis otia grata sequi,

“ Navis, quæ tibi creditum
 “ Debes Virgilium, finibus Atticis
 “ Reddas incolumem, &c.” RICHARDSON.

Ver. 9. *Me tenet urbs refluâ quam Thameſis alluit undâ,*] To have pointed out London by only calling it the city washed by the Thames, would have been a general and a trite illusion. But this allusion by being combined with the peculiar circumstance of the reflux of the tide, becomes new, poetical, and appropriated. The adjective *refluâ* is at once descriptive and distinctive. Ovid has “ *refluum mare,*” *Metam.* vii. 267. T. WARTON.

But Milton had Buchanan perhaps in view, *Silvæ*, p. 48. edit. Ruddiman.

— “ Oceanus *refluis* ut plenior *undis* &c.”

Again, *Psalm xcviij. 3.* “ *Quas vagus Oceanus *refluis* completitur *undis.**” TODD.

Ver. 12. *Nec dudum vetiti me laris angit amor.*

Nec duri libet usque minas perferre Magistri,

Cæteráque ingenio non subeunda meo.] How far these lines may seem to countenance an opinion, that Milton was sentenced to undergo a temporary removal or rustication from Cambridge, and that he was publicly whipped at his college, is minutely considered in the life of the poet, prefixed to this edition.

TODD.

Non ego vel profugi nomen fortémve recuso,
Lætus et exilii conditione fruor. 20

O, utinam vates nunquam graviora tulisset
Ille Tomitano flebilis exul agro;

Non tunc Ionio quicquam cessisset Homero,
Neve foret victo laus tibi prima, Maro.

Tempora nam licet h̄ic placidis dare libera Musis,
Et totum rapiunt me, mea vita, libri. 26

Excipit hinc fessum sinuosi pompa theatri,
Et vocat ad plausus garrula scena suos.

Seu catus auditur senior, seu prodigus hæres,
Seu procus, aut positâ casside miles adest, 30

Sive decennali fœcundus lite patronus
Detonat inculto barbara verba foro;

Ver. 22. *Ille Tomitano flebilis exul agro;*] Ovid thus begins his Epistles from Pontus, I. i. 1. “*Naso Tomitanæ jam non novus incola terræ, &c.*” See also ibid. III. viii. 2. “*Dona Tomitanus mittere posset ager.*” The word is frequent in the *Epist. ex Pont.* and *Trist.* T. WARTON.

Ver. 23. *Non tunc Ionio &c.*] I have before observed, that Ovid was Milton’s favourite Latin poet. In these Elegies Ovid is his pattern. But he sometimes imitates Propertius in his prolix digressions into the ancient Grecian story. T. WARTON.

Ver. 24. *Neve foret victo*] Tickell and Fenton read, “*Victorie foret.*” TODD.

Ver. 27. *Excipit hinc fessum sinuosi pompa theatri, &c.*] The theatre, as Mr. Warton observes, seems to have been a favourite amusement of Milton’s youth. See *L’Allegro*, v. 131. Hence I have ventured to think he may be traced in several of our old dramas, besides those of Shakspeare, Jonson, and Beaumont and Fletcher. TODD.

Ver. 31. *Sive decennali fœcundus lite patronus*

Detonat inculto barbara verba foro;] He probably

Sæpe vaser gnato succurrit servus amanti,
 Et nasum rigidi fallit ubique patris ;
 Sæpe novos illic virgo mirata calores 35
 Quid sit amor nescit, dum quoque nescit, amat.
 Sive cruentatum fariofa Tragœdia sceptrum
 Quassat, et effusis crinibus ora rotat,
 Et dolet, et specto, juvat et spectasse dolendo,
 Interdum et lacrymis dulcis amaror inest : 40
 Seu puer infelix indelibata reliquit

means the play of *Ignoramus*. In the expression *decennali fæcundus lîte*, there is both elegance and humour. Most of the rest of Milton's comick characters are Terentian. He is giving a general view of comedy: but it is the view of a scholar, and he does not recollect that he sets out with describing a London theatre.

T. WARTON.

Ver. 35. *Sæpe novos &c.]* Compare Claudian, *Epith. Hon. & Mar.* 3.

“ Nec novus unde calor, nec quod suspiria vellent,
 “ Noverat incipiens, et adhuc ignarus amandi.”

And Ovid, *Met.* iv. 330.

“ Nescit quid sit amor, sed et erubuisse decebat.”

RICHARDSON.

Ver. 37. *Sive cruentatum &c.]* See Note on *Il Pens.* v. 98, in which the whole of Ovid's portrait of Tragedy should have been quoted. *Amor.* iii. i. 11.

“ Venit et ingenti violenta Tragœdia passu,
 “ Fronte comæ torva, palla jacebat humi :
 “ Læva manus sceptrum late regale tenebat, &c.”

Here we trace Milton's *pall*, as well as *scepter*. T. WARTON.

Ver. 40. ————— lacrymis dulcis amaror inest :] So, in Tibullus :

“ Quæ dulcem lacrymis miscet amaritiam.”

JOHN WARTON.

Ver. 41. *Seu puer infelix indelibata reliquit*
Gaudia, et abrupto flendus amore edit;

Gaudia, et abrupto flendus amore cadit ;
Seu ferus è tenebris iterat Styga criminis ultor,

Seu ferus è tenebris iterat Styga criminis ultor,

Conscia funereo pectora torre morens :] By the youth, in the first couplet he perhaps intends Shakspere's Romeo. In the second, either Hamlet or Richard the Third. He then draws his illustrations from the ancient tragedians. The allusions, however, to Shakspere's incidents do not exactly correspond. In the first instance, Romeo was not torn from joys *untasted*: although *puer* and *abrupto amore* are much in point. The allusions are loose, or resulting from memory, or not intended to tally minutely. Milton's writings afford a striking example of the strength and weakness of the same mind. His warmest poetical predilections were at last totally obliterated by civil and religious enthusiasm. Seduced by the gentle eloquence of fanaticism, he listened no longer to the " wild and native woodnotes of Fancy's sweetest child." In his *Iconoclastes*, he censures king Charles for studying, " One, whom we well know was the closet companion of his solitudes, WILLIAM SHAKSPEARE," *Prose-works*, vol. i. 368. This remonstrance, which not only resulted from his abhorrence of a king, but from his disapprobation of plays, would have come with propriety from Prynne or Hugh Peters. Nor did he now perceive, that what was here spoken in contempt, conferred the highest compliment on the elegance of Charles's private character. One Cooke, a reforming pamphleteer of those days, accuses the king of being much better acquainted with Shakspere and Jonson than the Bible. Mr. Steevens has King Charles's *Shakspere*, a fine copy of the second folio: with some alterations of the titles of the plays, in his Majesty's own handwriting. It was a present from the king to Sir Thomas Herbert, master of the Revels. T. WARTON.

Sir Thomas Herbert was not master of the Revels. Sir Henry Herbert filled that office. See Steevens's Shakspere, edit. 1793, vol. ii. p. 375. Mr. Steevens's copy of the second folio, since his death, has been purchased for his present Majesty's library. Milton did not censure Charles the first for reading Shakspere. This point has been proved by Mr. Waldron, the acute and ingenious editor of *The Literary Museum*, in 1792; who, in a Note

Conscia funereo pectora torre movens :
 Seu mœret Pelopeia domus, seu nobilis Ili, 45

to Downes's *Roscius Anglicanus*, p. 8, cites the whole passage from *Iconoclastes*; in which Milton's pretence is to represent the king as imitating the hypocrisy of Richard the third: "I shall not instance an abstruse author, wherein the king might be less conversant, but one whom we well know was the closet companion of these his solitudes, William Shakspere, who introduced the person of Richard the third, speaking in as high a straine of pietie and mortification, as is uttered in any passage of this book [ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ]; and sometimes to the same sense and purpose with some words in this place, *I intended*, faith he, *not only to oblige my friends, but mine enemies.* The like faith *Richard*, A. ii. S. i.

*I doe not know that Englishman alice
 With whom my soule is any jott at odds,
 More than the infant that is born to-night ;
 I thank my God for my humilitie.*

Other stuff of this sort may be read throughout the whole tragedie, wherein the poet used not much licence in departing from the truth of history, which delivers him a deep dissembler, not of his affections only, but of religion." Mr. Waldron has collected the various charges made against Milton for censuring the king's *amusing himself with Shakspere*; and has effectually as well as liberally, silenced them on this point. The character of Charles, however, in the preceding extract, appears to me cruelly misrepresented. His faithful servant, Sir Thomas Herbert, tells us, in his Carolina Threnodia, or Memoirs of the two last years of Charles I. that "The sacred Scripture was the book he [the King] MOST DELIGHTED IN; read often in Bishop Andrews's Sermons, Hooker's Ecclesiastical Polity, Dr. Hammond's Works, Villalpandus upon Ezekiel, &c. Sandys's Paraphrase upon king David's Psalms, Herbert's divine Poems; and also recreated himself in reading Godfrey of Bulloigne writ in Italian by Tasso, and done into English heroick verse by Mr. Fairfax, a poem his Majesty much commended; as he did Ariosto, by Sir John Harrington, &c.; Spenser's Fairy Queen, and the like, for alleviating his spirits after serious studies." Topp.

Aut lait incestos aula Creontis avos.
 Sed neque sub tecto semper, nec in urbe, late-
 mus;
 Irrita nec nobis tempora veris eunt.
 Nos quoque lucus habet vicinâ confitus ulmo,
 Atque suburbani nobilis umbra loci. 50

Ver. 44. *Conscia funereo pectora torre morens:*] Mr. Steevens suggests, that the allusion is to *Ate* in the old play of *Locrine*, where she enters with a *torch* in her hand, and where the motto to the Scene is, “*In pæna sectatur et umbra.*” T. WARTON.

Ver. 48. *Irrita nec nobis tempora veris eunt.*] Ovid, *Faſt.* ii. 150.
 — “*Primi tempora veris eunt.*” T. WARTON.

Ver. 49. *Nos quoque lucus habet vicinâ confitus ulmo,*] The gods had their favourite trees. So have the poets. Milton’s is the *elm*. See *L’Allegro*, v. 57.

“ Some time walking not unſeen
 “ By hedge-row elms on hillocks green.”

And *Arcades*, v. 89. And *Comus*, v. 354. And the *Epitaphium Damonis*, v. 15, and v. 49. And *Par. Loft*, B. v. 216. The country about Colnebrook impressed Milton with a predilection for this tree. T. WARTON.

Ver. 50. *Atque suburbani nobilis umbra loci.*] Some country house of Milton’s father very near London is here intended, of which we have now no notices. A letter to Alexander Gill is dated “*E nostro Suburbano Decemb. 4, 1634,*” *Profe-works*, vol. ii. 567. In the *Apology for Smeſtymnuus*, published 1642, he says, to his opponent, “ that *suburb*, wherein I dwell, shall be in my account a more honourable place than his university,” *Profe-works*, i. 109. His father had purchased the estate at Colnebrook, before 1632. In a letter to Deodate, from London, dated 1637, he says, “ Dicam jam nunc ferio quid cogitem, in Hospitium Juridicorum aliquod immigrare, sicubi amena et umbrosa ambulatio est, &c. Ubi nunc sum, ut nosti, obscure et anguste sum,” *Profe-works*, vol. ii. 569. In an academick Proſuſion, written perhaps not far from the time of writing this Elegy, is the following paſſage, “ Tector ipſe lucos, et flumina,

Sæpius h̄c, blandas spirantia fidera flamas,
 Virgineos videas præteriisse choros.
 Ah quoties dignæ stupui miracula formæ,
 Quæ possit fenium vel reparare Jovis !
 Ah quoties vidi superantia lumina gemmas, 55
 Atque faces, quotquot, volvit uterque polus !
 Collaque bis vivi Pelopis quæ brachia vincant,
 Quæque fluit puro nectare tincta via !
 Et decus eximum frontis, tremulōsque capillos,
 Aurea quæ fallax retia tendit Amor ! 60
 Pellacēsq; e genas, ad quas hyacinthina fordet
 Purpura, et ipse tui floris, Adoni, rubor !
 Cedite, laudatæ toties Heroides olim,

*et dilectas villarum ulmos, sub quibus æstate proximè præterita,
 si deorum arcana eloqui liceat, summam cum Musis gratiam
 habuisse me, jucunda memoria recolo, &c.*" *Prose-works*, vol. ii.
 602. T. WARTON.

Ver. 55. *Ah quoties vidi &c.]* Ovid, *Epiſt. Heroid.* ix. 79.
 " *Ah quoties digitis, &c.*" And Buchanan, *El.* vi. p. 43. edit.
 ut supr.

— " *superantia lumina flamas.*" T. WARTON.

Ver. 58. *Quæque fluit puro nectare tincta via !]* Here is a
 peculiar antique formula, as in the following instances. Virgil,
Æn. i. 573.

" *Urbem quam statuo vestra est.*"
 Terence, *Eunuch.* iv. iii. 11.

" *Eunuchum quem dedisti nobis, quas turbas dedit.*"
 Many more might be given. Compare the very learned bishop
 Newcome's *Preface to the Minor Prophets*, p. xxxiv. Lond.
 1785. 4to. T. WARTON.

Ver. 63. *Cedite, laudatæ toties Heroides olim, &c.]* Ovid,
Art. Amator. i. 713,

" *Jupiter ad veteres supplex Heroidas ibat,*
 " *Corripuit magnum nulla puerilla Jovem.*" T. WARTON.

Et quæcunque vagum cepit amica Jovem.
 Cedite, Achæmeniæ turritâ fronte puellæ, 65
 Et quot Sufa colunt, Memnoniámque Ninon ;
 Vos etiam Danaæ fasces submittite Nymphæ,
 Et vos Iliacæ, Romuleæque nurus :
 Nec Pompeianas Tarpœia Musa columnas

Ver. 65. *Cedite, Achæmeniæ turritâ fronte puellæ, &c.]* Mr. Warton refers to Sandys's *Travels*, for an account of the women of *Achemænia* (which is a part of Persia) wearing a high headdress. *Memnonian* is an epithet in *Par. L. B. x. 308.* Todd.

Ver. 66. *Et quot Sufa colunt, Memnoniámque Ninon ;]* Sufa [Sufarum], anciently a capital city of Susiana in Persia, conquered by Cyrus. Xerxes marched from this city, to enslave Greece. *Par. Lost, B. x. 308.* It is now called *Souster*. Both Sufa, and Susiana, are mentioned in *Par. Reg. B. iii. 288, 321.* Ninos, is a city of Affyria, built by Ninus : Memnon, a hero of the Iliad, had a palace there, and was the builder of Sufa. Milton is alluding to oriental beauty. In the next couplet, he challenges the ladies of ancient Greece, Troy, and Rome.

T. WARTON.

Ver. 69. *Nec Pompeianas Tarpœia Musa &c.]* The poet has a retrospect to a long passage in Ovid, who is here called *Tarpeia Musa*, either because he had a house adjoining to the Capitol, or by way of distinction, that he was the *TARPEIAN*, the *genuine Roman Muse*. It is in Ovid's *Art of Love*, where he directs his votary Venus to frequent the portico of Pompey, or the Theatre ; places at Rome, among others, where the most beautiful women were assembled. B. i. 67.

“ *Tu modo Pompeii lentus spatiare sub umbra, &c.*”
 And v. 89.

“ *Sed tu præcipue curvis venare theatris, &c.*”
 See also, B. iii. 387. Propertius says that Cynthia had deserted this famous portico, or colonnade, of Pompey, ii. xxxii. 11.

“ *Scilicet umbrofis fordet Pompeia columnis*

“ *Porticus, aulæis nobilis Attalicis, &c.*”

Where says the old scholiast, “ *Romæ erat Porticus Pompeia, foli*

Ja^ctet, et Aufoniis plena theatra stolis. 70
 Gloria Virginibus debetur prima Britannis;
 Extera, sat tibi sit, fœmina, posse sequi.
 Tûque urbs Dardaniis, Londinum, structa co-
 lonis,
 Turrigerum latè conspicienda caput,
 Tu nimium felix intra tua mœnia claudis 75
 Quicquid formosⁱ pendulus orbis habet.
 Non tibi tot cœlo scintillant astra fereno,

arcendo accommodata, sub qua æstivo potissimum tempore ma-
 tronæ spatiabantur." See also iv. viii. 75. Other proofs occur
 in Catullus, Martial, and Statius. Pompey's theatre and portico
 were contiguous. The words *Aufoniis stolis* imply literally the
 Theatre filled "with the ladies of Rome." But *stola* properly
 points out a matron. See Note on *Il Pens.* v, 35. And Ovid,
Epi^j. ex Pont. iii. iii. 52.

" Scripsimus hæc istis, quarum nec vitta pudicos
 " Contingit crines, nec *stola* longa pedes."

And *Trist.* ii. 252.

" Quas *stola* contingi, vittaque sumpta vetat?
 " At *matrona* potest, &c." T. WARTON.

Ver. 74. Turrigerum latè conspicienda caput,] So, in *L'All.*
 v. 117. " Tower'd cities." See Marlowe and Chapman's *Hero*
 and *Leander*, edit. 1637, B. ii. " Tower'd courts. See also
Par. Lost, B. i. 733. " Many a tower'd structure high." And
 " *turrigerum caput*," in the Note on ver 5, *El.* iii. Thus Lucan,
 of Rome, lib. i. 188. " *Turrigeru vertice.*" TODD.

Ver. 76. — pendulus orbis] See *In Obit. Procan-*
cellarii, v. 3, and *Par. Lost*, B. iv. 1000. TODD.

Ver. 77. *Non tibi tot cœlo &c.*] Ovid, *De Arte Amand.*
 lib. i. 55.

" Tot tibi namque dabit formosas Roma puellas,
 " Hæc habet, ut dicas quicquid in orbe fuit:
 " Gargara quot fegetes ——————
 " Quot cœlum stellas, &c." RICHARDSON.

Endymioneæ turba ministra deæ,
 Quot tibi, conspicuæ formáque auróque, puellæ
 Per medias radiant turba videnda vias. 80
 Creditur huc geninis venisse invecta columbis
 Alma pharetrigero milite cincta Venus;
 Huic Cnidon, et riguas Simoentis flumine valles,
 Huic Paphon, et roseam posthabitura Cypron.
 Ast ego, dum pueri finit indulgentia cæci, 85
 Mœnia quām subito linquere fausta paro;
 Et vitare procul malefidæ infamia Circes
 Atria, divini Molyos usus ope.
 Stat quoque juncosas Cami remeare paludes,
 Atque iterum raucæ murmur adire Scholæ. 90
 Interea fidi parvum cape munus amici,
 Paucaque in alternos verba coacta modos *.

Ver. 78. Endymioneæ &c.] Grotius, *Silv.* I. iii. *Epith.* iii.
 “*Endymioneas invadat Cynthia noctes.*” TODD.

Ver. 89. ——— juncosas] The epithet is picturesque and appropriated, and exactly describes the river Cam: hence in *Lycidas*, “his bonnet sedge.” JOS. WARTON.

Add also ver. 11. “*Jam uec arundiferum mihi cura revisere Camum.*” But there is a contempt in describing Cambridge, and its river, by the expression *the rushy marshes of Cam*. See v. 13, 14. And Notes on *Lycid.* v. 105. T. WARTON.

Milton might be influenced, in his description of the Cam, by an expression in *Theognis*:

Σπάρτην τ' Εὐρώπα ΔΟΝΑΚΟΤΡΟΦΟΥ ἀγλαὸν ἔστι. TODD.

Ver. 92. The *Roxana* of Alabaster has been mentioned by Dr. Johnson as a Latin composition, equal to the Latin poetry of Milton: Whoever but slightly examines it, will find it written in the style and manner of the turgid and unnatural Seneca. It was printed by the author himself at London, 1632. Yet it

was written forty years before, 1592, and there had been a surreptitious edition. It is remarkable, that *Mors, DEATH*, is one of the persons of the Drama. Jos. WARTON.

I must add, that among the *Dramatica poemata* of Sir William Drury, one of the plays is called *MORS*, and *Mors* is a chief speaker. Duaci, 1628. 12mo. edit. 2. First printed 1620. See below, *El. iii. 6.* T. WARTON.

See also several examples of Death exhibited as a person, in the note on *Par. L. B. ii. 666.*

* The learned Lord Monboddo pronounces this Elegy to be equal to any thing of the “elegiac kind, to be found in Ovid, or even in Tibullus.” T. WARTON.

ELEG. II. Anno Ætatis 17.

*In obitum Præconis Academici Cantabrigiensis *.*

TE, qui, conspicuus baculo fulgente, solebas
 Palladium toties ore ciere gregem ;
 Ultima præconum, præconem te quoque fæva
 Mors rapit, officio nec favet ipsa suo.
 Candidiora licet fuerint tibi tempora plumis, 5
 Sub quibus accipimus delituisse Jovem ;
 O dignus tamen Hæmonio juvenescere succo,
 Dignus in Æsonios vivere posse dies ;

* The person here commemorated, is Richard Riddings, one of the University-Beadles, and a Master of Arts of Saint John's college, Cambridge. He signed a testamentary Codicil, Sept. 23, 1626, proved the eighth day of November following. From *Registr. Testam. Cantabr.* T. WARTON.

Ver. 2. It was a custom at Cambridge, lately disused, for one of the beadle to make proclamation of convocations in every college. This is still in use at Oxford. T. WARTON.

Ver. 5. *Candidiora &c.]* Ovid, *Trist.* iv. viii. 1. "Jam mea cygneas imitantur tempora plumas." T. WARTON.

Ver. 6. *Sub quibus accipimus delituisse Jovem ;]* Ovid, *Epist. Heroid.* viii. 68.

" Non ego fluminei referam mendacia cigni,
 " Nec querar in plumis delituisse Jovem." T. WARTON.

Ver. 7. ————— Hæmonio juvenescere succo, &c.] See Ovid, *Metam.* vii. 264.

" Illic Hæmonia radices valle resectas,
 " Seminaque, floresque, et succos incoquit acres."

And compare, below, *Manf.* v. 75. T. WARTON.

Dignus, quem Stygiis medicâ revocaret ab undis
 Arte Coronides, sæpe rogante deâ. 10
 Tu si jussus eras acies accire togatas,
 Et celer à Phœbo nuntius ire tuo ;
 Talis in Iliacâ stabat Cyllenius aulâ
 Alipes, æthereâ missus ab arce Patris :
 Talis et Eurybates ante ora furentis Achillei 15
 Rettulit Atridæ jussa severa ducis.
 Magna sepulchrorum regina, fatelles Averni,
 Sæva nimis Musis, Palladi sæva nimis,
 Quin illos rapias qui pondus inutile terræ ;
 Turba quidem est telis ista petenda tuis. 20
 Vestibus hunc igitur pullis, Academia, luge,
 Et madeant lachrymis nigra feretra tuis.

Ver. 10. *Arte Coronides,*] *Coronides* is Æsculapius, the son of Apollo by Coronis. See Ovid, *Metam.* xv. 624. But the particular allusion is here to Æsculapius restoring Hippolitus to life, at the request of Diana, *Faſt.* vi. 745. seq. Where he is called Coronides. T. WARTON.

Ver. 13. *Talis &c.*] These allusions are proofs of our author's early familiarity with Homer. T. WARTON.

Ver. 17. *Magna sepulchrorum regina,*] A sublime poetical appellation for Death : and much in the manner of his English poetry. T. WARTON.

Shakspeare, in his *Venus and Adonis*, calls Death the “king of graves.” Venus is speaking of Death :

“ Now she adds honour to his hateful name :
 “ She sleeps him *king of graves*, and grave for kings,
 “ Imperial supreme of mortal things.” TODD.

Ver. 19. ————— pondus inutile terræ ;] Homer, *Il.* xviii. 104. ιτώσεος ἄχθος ἀρέψις. JOHN WARTON.

Ver. 22. *Et madeant lachrymis nigra feretra tuis.*] Here

Fundat et ipsa modos querebunda Elegēia tristes,
Personet et totis nænia mœsta Scholis *.

seems to be an allusion to the custom of affixing Verses to the pall, formerly perhaps more generally observed at Cambridge. “*Lachrymis tuis*” are the funeral poems, as *tear* is in *Lycidas*, v. 14. Where see the Note. TODD.

* This Elegy, with the next on the death of bishop Andrews, the Odes on the death of Professor Goslyn and bishop Felton, and the Poem on the Fifth of November, are very correct and manly performances for a boy of seventeen. This was our author's first year at Cambridge. They discover a great fund and command of ancient literature. T. WARTON.

ELEG. III. Anno Ætatis 17.

*In obitum Praefulvis Wintoniensis *.*

MOESTUS eram, et tacitus, nullo comitante,
sedebam;

Hærebántque animo tristia plura meo :
Protinus en ! subiit funestæ clædis imago,
Fecit in Angliaco quam Libitina solo ;
Dum procerum ingressa est splendentes marmore
turres,

5

* Lancelot Andrews, bishop of Winchester, had been originally Master of Pembroke-hall in Cambridge; but long before Milton's time. He died at Winchester-House in Southwark, Sept. 21, 1626. It is a great concession, that Milton compliments bishop Andrews, in his *Church-Goternm.* B. i. iii. "But others better advised are content to receive their beginning [the bishops] from Aaron and his sons: among whom bishop Andrews of late years, and in these times [Usher] the primate of Armagh, for their *learning* are reputed the *best able* to say what may be said in their opinion." This piece was written 1641. *Prose-works*, vol. i. 45. But see their arguments answered, as he pretends, *ibid.* ch. v. p. 47. seq. T. WARTON.

Ver. 4. *Fecit in Angliaco quam Libitina solo ;*] A very severe plague now raged in London and the neighbourhood, of which 35417 persons are said to have died. See Whitelock's *Mem.* p. 2. and Rushworth, *Coll.* vol. 1. p. 175. 201. Milton alludes to the same pestilence, in an Ode written in the same year, *On the Death of a fair Infant*, v. 68. T. WARTON.

Ver. 5. *Dum procerum ingressa est splendentes marmore turres, &c.*] These lines remind me of the following in Wilson's Collection of Verses, called *Vita et Obitus Fratrum Suffolcienium*, made and printed in the year 1552. 4to. Signat. F. i. They are in Re-

Dira sepulchrali Mors metuenda face ;
 Pulsavitque auro gravidos et jaspide muros,
 Nec metuit satrapum sternere falce greges.
 Tunc memini clarique ducis, fratrisque verendi,

niger's Copy. I have still more pleasure in transcribing them, as they show with a minuteness and particularity not elsewhere to be found, the style of the architecture of the great houses about that time. Death is the person.

“ Illa lacunatis operosa palatia tectis
 “ Intrat.” —

Again:

“ Nunc tacito penetrat laqueata palatia gressu,
 “ Ac aulæatas marmoreasque domos.
 “ Nec metuit bifores portas, valvas bipatentes,
 “ Quin nec ferrisonæ pessula dura feræ.
 “ Sive supercilium quod tollant atria longum,
 “ Altaque culminibus diffusa tecta suis ;
 “ Sive loricatam crustoso marmore frontem,
 “ Atque striaturis omnia sculpta suis ;
 “ Non quæ truncosis furgunt pinnacula nodis,
 “ Non fastigiatum turrigerumque caput :
 “ Ne se nobilitas cuneatis jactet in aulis, &c.”

T. WARTON.

Ver. 7. *Pulsavitque &c.] Hor. Od. I. IV. 13.*

“ Pallida Mors æquo pulsat pede pauperum tabernas,
 “ Regumque turres.” RICHARDSON.

Ver. 9. *Tunc memini clarique ducis, &c.]* I am kindly informed by sir David Dalrymple, “ The two Generals here mentioned, who died in 1626, were the two champions of the queen of Bohemia, the duke of Brunswick, and Count Mansfelt: *Frater* means a Sworn Brother in arms, according to the military cant of those days. The Queen's, or the Palatine, cause was supported by the German princes, who were heroes of Romance, and the last of that race in that country. The protestant religion, and chivalry, must have interested Milton in this cause. The next couplet respects the death of Henry Earl of Oxford, who died

10

Intempestivis ossa cremata rogis :
 Et memini Heroum, quos vidi ad æthera raptos,
 Flevit et amissos Belgia tota duces.
 At te præcipuè luxi, dignissime Præsul,
 Wintoniæque olim gloria magna tuæ ;
 Delicui fletu, et tristi sic ore querebar : 15
 “ Mors fera, Tartareo diva secunda Jovi,
 “ Nonne satis quòd sylva tuas persentiat iras,
 “ Et quòd in herbosos jus tibi detur agros ?
 “ Quòdque afflata tuo marcescant lilia tabo,
 “ Et crocus, et pulchræ Cypridi sacra rosa ?
 “ Nec finis, ut semper fluvio contermina
 “ quercus 21

not long before.” See Carte’s *Hist. Eng.* iv. p. 93. seq. 172. seq. Henry earl of Oxford, Shakespeare’s patron, died at the siege of Breda in 1625. Dugd. *Bar.* ii. 200. See Howell’s *Letters*, vol. i. §. 4. Lett. xv. And Note on *El.* iv. infr. 74. If this be the sense of *Fratri*, *verendi* is not a very suitable epithet.

T. WARTON.

Ver. 18. *Et quòd in herbosos jus tibi detur agros ?*] He seems to have had in mind *the power given unto Death*, Rev. vi. 8; and has here most poetically displayed it. TODD.

Ver. 21. ————— *fluvio contermina quercus*] Ovid, *Met.* viii. 620. “ *Tiliæ contermina quercus.*” The epithet is a favourite with Ovid, *Metam.* xv. 315. “ *Nostris conterminus arvis.*” See also *Met.* i. 774, iv. 90, viii. 552, *Epiſt. ex Pont.* iv. vi. 45, and *Fast.* ii. 55. This word, so commodious for versification, is not once used by Virgil.

Here is a beautiful picturesque image, but where the justness of the poetry is marred by the admission of a licentious fiction, which yet I cannot blame in a young writer of fancy. When the ingrafted tree in Virgil wonders at its foreign leaves and fruits not its own, the preternatural novelty, producing the wonder, justifies the boldness of attributing this affection to a

“ Miretur lapsus prætereuntis aquæ ?
 “ Et tibi succumbit, liquido quæ plurima cœlo
 “ Evehitur pennis, quamlibet augur, avis.
 “ Et quæ mille nigris errant animalia sylvis ; 25
 “ Et quot alunt mutum Proteos antra pecus.
 “ Invida, tanta tibi cùm fit concessa potestas,
 “ Quid juvat humanâ tingere cæde manus ?
 “ Nobiléque in pectus certas acuisse sagittas,
 “ Semideámque animam sede fugâsse suâ ?”
 Talia dum lacrymans alto sub pectore volvo, 31
 Roscidus occiduis Hesperus exit aquis,
 Et Tartessiaco submerferat æquore currum

tree. In the present instance, it was not wonderful nor extraordinary, that a stream should flow, or flow perpetually. The conceit is, that an oak should wonder at this. T. WARTON.

Ver. 22. *Miretur lapsus prætereuntis aquæ ?*] Compare Buchanan, *Eleg.* ii. p. 34. ed. Ruddiman.

“ Nunc strepitum captat prætereuntis aquæ.” TODD.

Ver. 26. ————— Proteos antra pecus.] Hor. *Od. I. II. 7.*

“ Omne cum Proteus pecus egit altos
 “ Visere montes.” RICHARDSON.

Ver. 30. ————— animam sede fugâsse suâ ?] So, in his *Ode on the death of a fair Infant*, st. iii. “ Unhous'd thy virgin soul from her fair biding place.” TODD.

Ver. 32. Roscidus occiduis Hesperus exit aquis,] Ovid, *Faft.* ii. 314.

“ Hesperus et fusco roscidus ibat equo.”

Again, *Epist. ex Pont.* ii. v. 50.

“ Qualis ab Eois Lucifer exit aquis.”

See also *Metam.* xv. 189. T. WARTON.

Ver. 33. Et Tartessiaco &c.] Ovid, *Metam.* xiv. 416. “ Pref-

Phœbus, ab Eoo littore mensus iter :
 Nec mora, membra cavo posui refovenda cubili,
 Condiderant oculos nōxque sopórque meos :
 Cùm mihi visus eram lato spatiarier agro ; 37
 Heu ! nequit ingenium visa referre meum.
 Illic puniceâ radiabant omnia luce,
 Ut matutino cùm juga sole rubent. 40
 Ac veluti cùm pandit opes Thaumantia proles,
 Vestitu nituit multicolore solum.
 Non dea tam variis ornavit floribus hortos
 Alcinoi, Zephyro Chloris amata levi.

serat occiduus *Tartessia* littora Phœbus.” *Tartessiacus* occurs in Martial, *Epigr.* ix. 46. We are to understand the straits of Hercules, or the Atlantick ocean. See also Buchanan *De Sphær.* L. i. p. 126. edit. ut supr. “ *Tartessiacis* cum Taurus mergitur undis.” And ib. p. 122. “ *Tartessiaco*, qui fessos excipit axes, limite.” Buchanan was now a popular modern classick.

T. WARTON.

Ver. 43. *Non dea tam variis ornavit floribus hortos*

Alcinoi, Zephyro Chloris amata levi.] Eden is compared to the Homerick garden of Alcinous, *Parad. Loft*, B. ix. 439. B. v. 341. Chloris is Flora, who according to ancient fable was beloved by Zephyr. Hence our author is to be explained, *Parad. Loft*, B. v. 16.

“ Mild as when Zephyrus on Flora breathes.”

See Ovid, *Faſt.* L. v. 195. seq. She is again called Chloris by our author, *El.* iv. 35. Yet there, and according to the true etymology of the word, she is more properly the power of vegetation. Chloris is Flora in Drummond’s Sonnets :

“ Faire *Chloris* is, when ſhe doth paint Aprile.”

In Ariosto, Mercury steals Vulcan’s net made for Mars and Venus to captivate Chloris, *Orl. Fur.* C. xv. 57.

“ *Clorida bella*, che per aria vola, &c.” T. WARTON.

Flumina vernantes lambunt argentea campos, 45
 Ditior Hesperio flavet arena Tago.
 Serpit odoriferas per opes levis aura Favoni,
 Aura sub innumeris humida nata rofis.
 Talis in extremis terræ Gangetidis oris
 Luciferi regis fingitur esse domus. 50

Chloris is “queene of the flowers, and mistriss of the Spring,” in Ben Jonfon’s Mask of *Chloridia*. But see also the old commentator on Spenser’s *Shepheards Calender*, April, ver. 122. “*Chloris, &c.*” TODD.

Ver. 45. *Flumina &c.*] In the garden of Eden, as Mr. Warton observes, “the crisped brooks roll on orient pearl and *sands of gold*,” P. L. B. iv. 237. See also the “*silver lakes*,” *Par. Lost*, B. vii. 437, as here “*flumina argentea*.” TODD.

Ver. 47. *Serpit odoriferas per opes levis aura Favoni,*
Aura sub innumeris humida nata rofis.] So, in the same garden, B. iv. 156; but with a conceit.

— “*Gentle gales,*
 “ Fanning their odoriferous wings, dispense
 “ Native perfumes, and whisper whence they stole
 “ Those balmy spoils.”

In the text, the *aura*, or breath of Favonius, is born, or becomes *humid*, under innumerable roses. Simply it contracts its fragrance from flowers. Compare *Cymbeline*, A, iv. S. ii,

— “*They are as gentle*
 “*As zephyrs blowing below the violet,*
 “*Not wagging his sweet head.*”

Perhaps, by the way, from Cutwoode’s *Caltha Poetarum*, 1599. st. 22, of the primrose. And see st. 23.

“*Wagging the wanton with each wind and blast.*”

Jonfon should not here be forgotten, *Masques*, vol. vi. 39.

“*As gentle as the stroking wind*
 “*Runs o’er the gentler flowers.*” T. WARTON.

Ver. 49. *Talis in extremis terræ Gangetidis oris*
Luciferi regis fingitur esse domus.] I know not

Ipse racemiferis dum densas vitibus umbras,
Et pelluentes miror ubique locos,

where this fiction is to be found. But our author has given a glorious description of a palace of Lucifer, in the *Par. Loft*, B. v. 757.

“ At length into the limits of the north
“ They came, and Satan to his *royal seat*
“ High on a hill, far blazing, as a mount,
“ Rais’d on a mount, with pyramids and towers
“ From diamond quarries hewn, and rocks of gold,
“ The *palace of great Lucifer*, so call
“ That stricture, in the dialect of men
“ Interpreted; which not long after, he
“ Affecting all equality with God,
“ In imitation of that mount, whereon
“ Meffiah was declar’d in fight of heaven,
“ The Mountain of the Congregation call’d, &c.”

Here is a mixture of Ariosto and Isaiah. Because Lucifer is simply said by the prophet, “ to fit upon the mount of the Congregation on the sides of the north,” Milton builds him a palace on this mountain, equal in magnificence and brilliancy to the most superb romantick castle. In the text, by the *utmost parts of the Gangetick land*, we are to understand the north; the river Ganges, which separates India from Scythia, arising from the mountain Taurus.

Mr. Steevens gives another meaning to the text: “ You suppose the Palace of Lucifer, that is Satan, to have been the object intended. But I cannot help thinking, that the residence of the sun was what Milton meant to describe, as situated in the extreme point of the East. I shall countenance my opinion, by an instance not taken from a more inglorious author than our poet has sometimes deigned to copy:

“ For, from his Pallace in the East,
“ The King of Light, in purple dreft,
“ Set thicke with gold and precious stome,
“ Which like a rocke of diamond shonne.”

Pymlico, or Runne Red Cappe, &c. 1609. It is observable, that this passage not only exhibits the *Domus Luciferi Regis terræ Gan-*

Ecce ! mihi subitò Præful Wintonius astat,
 Sidereum nitido fulsit in ore jubar ;
 Vestis ad auratos defluxit candida talos, 55
 Infula divinum cinixerat alba caput.
 Dùmque senex tali incedit venerandus amictu,
 Intremuit læto florea terra fono.
 Agmina gemmatis plaudunt cœlestia pennis,
 Pura triumphali personat æthra tubâ. 60

getidis oris, but also the *rock of diamond*, in which Milton has armed one of his rebellious spirits. This House, I suppose, is intended for the Palace of the Sun, as described by Ovid. You seem to have considered Lucifer as a proper name instead of a compound epithet." See "*Luciferas rotas*," infr. *El.* v. 46.

T. WARTON.

Possibly Milton might allude to a gorgeous description of the palace of the Sun by an Italian poet, published a few years before this Elegy was written, *Canzoniere del Sigr. Giustiniano, Vineg.* 1620. See p. 217. "*Il Palagio del Sole*, &c.

" Là ne l' alme contrade,
 " Che hanno per base i Poli
 " Stellati pavimenti
 " De le Piante di Dio,
 " Sorge vnico Palagio emulo al Cielo.
 " Trenta colonne in giro
 " Di lucido diamante
 " Capitellate di piropi ardenti, &c."

Compare also Tasso, *Gier. Cong.* i. 19.

" Sià lucente forgeua il Sol da gl' Indi
 " Che parte è fuor, ma più nel *Gange* è chiuso."

The residence of the sun, I think, was certainly intended by Milton. And see Propertius, II. xviii. 8.

" At non Tithonis spernens Aurora senectam
 " Desertam Eoū passa jacere domo est." TODD.

Ver. 59. *Agmina gemmatis plaudunt cœlestai pennis,*] Not from the Italian poets, but from Ovid's Cupid, *Remed. Amor*

Quisque novum amplexu comitem cantique
salutat,

Hosque aliquis placido misit ab ore sonos;

“Nate, veni, et patrii felix cape gaudia regni,
“Semper abhinc duro, nate, labore vaca.”

Dixit, et aligeræ tetigerunt nablia turmæ, 65

At mihi cum tenebris aurea pulsa quies.

Flebam turbatos Cephaleiā pellice somnos;

Talia contingent somnia saepe mihi ! *

v. 39. “Movit Amor gemmatas aureus alas.” See also *Amor*. i.

ii. 41. In *Paradise Lost*, Milton has been more sparing in decorating the plumage of his angels. T. WARTON.

Ver. 59. —————— plaudunt &c.] Hom. II. ii. 462.

Ἐνθα καὶ ἐνθα ποτῶνται ΑΓΑΛΛΟΜΕΝΑΙ πλεύγεσσι.

RICHARDSON.

Ver. 64. *Semper ab hinc duro, nate, labore vaca.] Rev. xiv. 13.* “Blessed are the dead which die in the Lord from henceforth: Yea, faith the Spirit; for they rest from their labours.”

JOHN WARTON.

* Milton, as he grew old in puritanism, must have looked back with disgust and remorse on the panegyric of this performance, as on one of the sins of his youth, inexperience, and orthodoxy: for he had here celebrated, not only a bishop, but a bishop who supported the dignity and constitution of the Church of England in their most extensive latitude, the distinguished favourite of Elizabeth and James, and the defender of regal prerogative. Clarendon says, that if Andrews, “who loved and understood the Church,” had succeeded Bancroft in the see of Canterbury, “that infection would easily have been kept out, which could not afterwards be so easily expelled,” *Hist. Rebell.* B. i. p. 88. edit. 1721.

T. WARTON.

ELEG. IV. Anno Ætatis 18.

*Ad Thomam Junium præceptorem suum, apud mercatores Anglicos Hamburgæ agentes, Pastoris munere fungentem. **

CURRE per immensum subitò, mea litera,
pontum,

I, pete Teutonicos læve per æquor agros;

* *Thomas Young*, now pastor of the church of English merchants at Hamburgh, was Milton's private preceptor, before he was sent to Saint Paul's school. Aubrey, in his manuscript Life, calls him, "a puritan in Essex who cutt his haire short." Under such an instructor, Milton probably first imbibed the principles of puritanism: and, as a puritan tutor was employed to educate the son, we may fairly guess at the persuasions or inclinations of the father. Besides, it is said that our author's grandfather, who lived at Halton, five miles east of Oxford, and was one of the rangers of Shotover-forest, disinherited his son for being a protestant: and, as converts are apt to go to excess, I suspect the son embraced the opposite extreme. The first and fourth of Milton's Familiar Epistles, both very respectful and affectionate, are to this Thomas Young. See *Prose-Works*, ii. 565, 567. In the first, dated, at London, *inter urbana diverticula*, Mar. 26, 1625, he says he had resolved to send Young an Epistle in verse: but thought proper at the same time to send one in prose. The Elegy now before us, is this Epistle in verse. In the second, dated from Cambridge, Jul. 21, 1628, he says, "Rus tuum accersitus, simul ac ver adoleverit, libenter adveniam, ad capeendas anni, tuique non minus colloquii, delicias; et ab urbano strepitu subducam me paulisper." Whatever were Young's religious instructions, our author professes to have received from this learned master his first introduction to the study of poetry, v. 29.

Segnes rumpe moras, et nil, precor, obstet eunti,
 Et festinantis nil remoretur iter.

“ Primus ego Aonios, illo præunte, recessus
 “ Lustrabam, et bifidi sacra vireta jugi ;
 “ Pierosque hausi latices, Clioque favente,
 “ Castalio sparsi læta ter ora mero.”

Yet these couplets may imply only a first acquaintance with the clafficks.

This Thomas Young, who appears to have returned to England in or before the year 1628, was doctor Thomas Young a Member of the Assembly of Divines, where he was a constant attendant, and one of the authors of the book called *Smetymnuus*, defended by Milton ; and who from a London preachership in Duke's Place was preferred by the parliament to the mastership of Jesus College in Cambridge, Neale's *Hist. Pur.* iii. 122. 59. Clarke, a calvinistick biographer, attests that he was “ a man of great learning, of much prudence and piety, and of great ability and fidelity in the work of the ministry,” *Lives*, p. 194.

I have a Sermon by Young, intitled *Hope's Incouragement*, of a comfortable length, preached before the House of Commons, on a Fast day, Feb. 28, 1644. Printed by order of the Houfe, Lond. 1644. 4to. At the foot of the Dedication he styles himself, “ Thomas Young, Sancti Evangelii in comitatu Suffolciensi minister.” Another of his publications, as I apprehend, is a learned work in Latin called *Dies dominica*, on the obseruation of Sunday. Printed, Anno 1639. No place. 4to. Bishop Barlow says in the Bodleian copy of this book, in a Latin note, that it was written by Dom. Doctor Young, as he had been informed in 1658, by N. Bernard, chaplain to archbishop Usher. He adds, “ *Quis fuerit prædictus D. Younge, mihi non certo constat.*” The Dedication to the Reformed Church, is subscribed, THEOPHILUS PHILO-KVRICES, Loucardiensis. The last word I cannot decypher. But there is Loucardie in the shire of Perth. I learn the following particulars from a manuscript History of Jesus College. He was a native of Scotland. He was admitted Master of the College by the Earl of Manchester in person, Apr. 12, 1644. He was ejected from the Mastership for refusing the Engagement. He died

Ipse ego Sicanio frænante carcere ventos 5
 Æolon, et virides sollicitabo Deos,
 Cæruleámque suis comitatam Dorida Nymphis;
 Ut tibi dent placidam per sua regna viam.

and was buried at Stow-market in Suffolk, where he had been Vicar thirty years. T. WARTON.

Among “*persons of note* that had been assistants” to the celebrated Gataker, the first mentioned is Mr. Young; whom I suppose to be the preceptor of Milton. I should add, that the next mentioned *person of note* is “Mr. Goodal, Minister at Horton by Colebrook,” the parish in which Milton’s father lived: Gataker was a Member of the Assembly of Divines, as well as Young. See the *Life of Gataker* at the end of a Sermon, preached at his Funeral by Simeon Ashe, 1655, p. 54. TODD.

Ver. 1. *Curre per immensum subitò, mea litera, pontum, &c.]*
 One of Ovid’s epistolary Elegies begins in this manner, where the poet’s address is to his own epistle, *Trist. iii. vii. 1.*

“ Vade salutatum subito perarata Perillam,
 “ Litera, &c.”

And Milton, like Ovid, proceeds in telling his Epistle what to say. In this strain, among other circumstances, Milton informs his Epistle, v. 41.

“ Invenies dulci cum conjugé forte sedentem,
 “ Mulcentem gremio pignora parva suo ;
 “ Forsitan aut veterum prælarga volumina patrum
 “ Versantem, aut veri Biblia sacra Dei.”

So Ovid, v. 3.

“ Aut illam invenies dulci cum matre sedentem,
 “ Aut inter libros Pieridasque suas, &c.” T. WARTON.

Ver. 5. The hemistich is from Ovid, *Metam. xiv. 224.*

“ Æolon Hipotaden frenantem careere ventos.”

Our author’s wishes of speed to his Epistle, are expressed and exhibited under a great and beautiful variety of poetical fictions and allusions. T. WARTON.

At tu, si poteris, celeres tibi sume jugales,
 Vecta quibus Colchis fugit ab ore viri ; 10
 Aut queis Triptolemus Scythicas devenit in oras,
 Gratus Eleusinâ missus ab urbe puer.
 Atque ubi Germanas flavere videbis arenas,
 Ditis ad Hamburgæ mœnia flecte gradum,
 Dicitur occiso quæ ducere nomen ab Hamâ, 15
 Cimbrica quæm fertur clava dedisse neci.
 Vivit ibi antiquæ clarus pietatis honore
 Præful, Christicolas pascere doctus oves :
 Ille quidem est animæ plusquam pars altera nostræ;
 Dimidio vitæ vivere cogor ego. 20

Ver. 10. "Take the swift car of Medea, in which she fled
 "from her husband." T. WARTON.

Ver. 11. *Aut queis Triptolemus &c.]* Triptolemus was carried from Eleusis in Greece, into Scythia, and the most uncultivated regions of the globe, on winged serpents, to teach mankind the use of wheat. Herc is a manifest imitation of Ovid, who in the same manner wishes at once, both for the chariots of Medea and Triptolemus, that in an instant he may revisit his friends, *Tript.* iii. viii. 1.

" Nunc ego Triptolemi cuperem conscendere currus,
 " Misit in ignotam qui rude fermen humum ;
 " Aut ego Medeæ cuperem frænare dracones,
 " Quos habuit, fugiens arce, Corinthe, tua, &c."

Compare *Metam.* v. 645. seq. T. WARTON.

Ver. 15. *Dicitur occiso quæ ducere nomen ab Hamâ,]* Krantzius, a Gothick geographer, says, that the city of Hamburgh in Saxony took its name from Hama a puissant Saxon champion, who was killed on the spot where that city stands by Starchater a Danish giant, *Saxonia*, Lib. i. c. xi. p. 12. edit. Wechel. 1575. fol. The *Cimbrica clava* is the club of the Dane. In describing Hamburgh, this romantick tale could not escape Milton.

T. WARTON.

Hei mihi ! quot pelagi, quot montes interjecti,
 Me faciunt aliâ parte carere mei !
 Charior ille mihi, quâm tu, doctissime Graiûm,
 Cliniadi, pronepos qui Telamonis erat ;
 Quâmque Stagyrites generoso magnus alumno,
 Quem peperit Libyco Chaonis alma Jovi. 26
 Qualis Amyntorides, qualis Philyrëius heros
 Myrmidonum regi, talis et ille mihi.
 Primus ego Aonios, illo præunte, recelfus
 Lustrabam, et bifidi sacra vireta jugi ; 30

Ver. 21. *Hei mihi ! quot pelagi, &c.] Homer, Il. i. 156.*

— Ἐπειὴ μάλα πολλὰ μεταξὺ^ν
 Οὐρα τε σκιόεντα, θάλασσά τε ἵχνεσσα.

But I believe, under a similar sentiment, he copied his favourite elegiac bard, *Trist.* iv. vii. 21.

“ Innumeri montes inter me teque, viæque,
 “ Fluminaque, et campi, nec freta pauca, jacent.”

T. WARTON.

Ver. 23. Dearer than Socrates to Alcibiades, who was the son of Clinias, and has this appellation in Ovid's *Ibis*, “ Cliniadæque modo,” &c. v. 635. Alcibiades, the son of Clinias, was anciently descended from Euryaces, a son of the Telamonian Ajax. T. WARTON.

Ver. 25. Aristotle, preceptor to Alexander the Great.

T. WARTON.

Ver. 27. *Qualis Amyntorides, &c.]* Phænix the son of Amyntor, and Chiron, both instructors of Achilles, “ Amyntorides Phænix,” occurs in Ovid, *Art. Amator.* i. 337. And *Amyntorides*, simply, in the *Ibis*, v. 261. We find “ Philyreius heros” for Chiron, *Metam.* ii. 676. And *Faft*, B. v. 391. See also *Art. Amator.* i. 11. The instances are, of the love of scholars to their masters, in ancient story. T. WARTON.

Pieriōsque hausi latices, Cliōque favente,
 Castilio sparsi læta ter ora mero.
 Flammeus at signum ter viderat arietis Aēthon,
 Induxitque auro lanea terga novo ;
 Bisque novo terram sparsisti, Chlori, senilem 35
 Gramine, bisque tuas abstulit Auster opes :
 Necdum ejus licuit mihi lumina pascere vultu,
 Aut linguæ dulces aure bibisse sonos.
 Vade igitur, cursuque Eurum præverte sonorum ;
 Quām sit opus monitis res docet, ipsa vides.
 Invenies dulci cum conjugē fortè sedentem, 41
 Mulcentem gremio pignora chara suo :
 Forstān aut veterū praelarga volumina patrum
 Versantem, aut veri Biblia sacra Dei ;
 Cœlestive animas saturantem rore tenellas, 45
 Grande salutiferæ religionis opus.
 Utque solet, multam sit dicere cura salutem,
 Dicere quam decuit, si modò ad effet, herum.
 Hæc quoque, paulūm oculos in humum defixa
 modestos,

Ver. 33. Two years and one month. In which had passed three vernal equinoxes, two springs and two winters. See the first Note. Young, we may then suppose, went abroad in February, 1623, when Milton was about fifteen. But compare their prose correspondence, where Milton says, “ quod autem plusquam triennio nunquam ad te scripferim.” T. WARTON.

Ibid. Some editions corruptly read *vīdit* instead of *vīderat*: as Tonfon's in 1695, which is rectified in the edition of 1713; but the error is again admitted in the edition of 1727. TODD.

Ver. 49. ————— *oculos in humum defixa modestos,*] Ovid, *Amor.* iii. vi. 67.

“ Illa oculos humum dejecta modestos.” T. WARTON.

Verba verecundo sis memor loqui : 50
 Hæc tibi, si teneris vacat inter prælia Mufis,
 Mittit ab Angliaco littore fida manus.
 Accipe sinceram, quamvis sit sera, salutem ;
 Fiat et hoc ipso gratior illa tibi.
 Sera quidem, sed vera fuit, quam casta recepit
 Icaris à lento *Penelopeia* viro. 56
 Ast ego quid velui manifestum tollere crimen,
 Ipse quod ex omni parte levare nequit ?
 Arguitur tardus meritò, noxámque fatetur,
 Et pudet officium deseruisse suum. 60
 Tu modò da veniam fasso, veniámque roganti ;
 Crimina diminui, quæ patuere, solent.
 Non ferus in pavidos ricts diducit hiantes,
 Vulnifico pronos nec rapit ungue leo.
 Sæpe sarissiferi crudelia pectora Thracis 65
 Supplicis ad mœstas delicuere preces :
 Extensæque manus avertunt fulminis icts,
 Placat et iratos hostia parva Deos.
 Jámque diu scripsisse tibi fuit impetus illi,

Ver. 56. — à lento *Penelopeia* viro.] Ovid, Heroid.
Ep. l. 1.

“ Hanc tua *Penelope* *lento* tibi mittit, Ulyss.”

RICHARDSON.

Ver. 61. *Tu modò da veniam fasso,*] Ovid, Epist. ex Pont. iv. ii. 23. “ Tu modo da veniam fasso.” See also Ibid. i. vii. 22. Epist. Heroid. iv. 156, Ibid. xvi. 11, Ibid. xvii. 225, Ibid. xix. 4. T. WARTON.

Ver. 65. *Sæpe sarissiferi*] From the Macedonian *sarissa* or *pike*; whence soldiers were called *sarissophori*. See Liv. ix. 19. And Ovid, Met. xii. 466. TODD.

Neve moras ultra ducere passus Amor; 70
 Nam vaga Fama refert, heu nuntia vera ma-
 lorum!

In tibi finitimus bella tumere locis;
 Teque tuámque urbem truculento milite cingi,
 Et jam Saxonicos arma parâsse duces.
 Te circum latè campos populatur Enyo, 75
 Et fata carne virûm jam cruor arva rigat;
 Germanisque suum concessit Thracia Martem,
 Illuc Odrysios Mars pater egit equos;
 Perpetuóque comans jam deflorescit oliva,
 Fugit et ærisonam Diva peroſa tubam, 80
 Fugit Io! terris, et jam non ultima virgo
 Creditur ad superas justa volâſſe domos.
 Te tamen interea belli circumfonat horror,
 Vivis et ignoto ſolus inópsque ſolo;

Ver. 74. *Et jam Saxonicos arma parâſſe duces.*] About the year 1626, when this Elegy was written, the imperialists, under general Tilly, were often encountered by Christian Duke of Brunswick, and the dukes of Saxony, particularly duke William of Saxon Wiemar, and the duke of Saxon Lawenburgh, in Lower Saxony, of which Hamburgh, where Young resided, is the capital. See v. 77. Germany in general, either by invasion, or interiour commotions, was a ſcene of the moſt bloody war from the year 1618, till later than 1640. Gustavus Adolphus conquered the greater part of Germany about 1631. See Note on *El. iii. supr. v. 10.* T. WARTON.

Ver. 78. *Illuc Odrysios Mars &c.*] Statius, iii. 222.

“ Primus terrificam Mavors non ſegnis in hostem
 “ *Odrysios impellit equos.*” RICHARDSON.

Ver. 84. *Vivis et ignoto ſolus inópsque ſolo;*] Ovid, of Achæmenides, *Metam.* xiv. 217.

“ *Solus, inops, expes.*”

Et, tibi quam patrii non exhibuere penates, 85
 Sede peregrinâ quæris egenus opem.
 Patria, dura parens, et faxis fævior albis
 Spumea quæ pulsat littoris unda tui,
 Siccine te decet innocuos exponere fœtus,
 Siccine in externam ferrea cogis humum? 90
 Et finis, ut terris quærant alimenta remotis
 Quos tibi prospiciens miserat ipse Deus,

These circumstances, added to others, leave us strongly to suspect, that Young was a nonconformist, and probably compelled to quit England on account of his religious opinions and practice. He seems to have been driven back to England, by the war in the Netherlands, not long after this Elegy was written. See v. 71. seq. And the first Note. T. WARTON.

To the Ovidian allusion may be here added an Homerick one, *Odyss. ii. 265.*

τηλόδι πάτρης
ἀλλογνώτῳ ἐν δῆμῳ. TODD.

Ver. 86. *Sede peregrinâ quæris egenus opem.*] Before and after 1630, many English ministers, puritanically affected, left their cures, and settled in Holland, where they became pastors of separate congregations: When matters took another turn in England, they returned, and were rewarded for their unconforming obstinacy, in the new presbyterian establishment. Among these were Nye, Burroughs, Thomas Goodwin, Simpson, and Bridge, eminent members of the Assembly of Divines. See Wood, *Ath. Ox.* ii. 504. Neale's *Hist. Pur.* iii. 376. T. WARTON.

One of the puritanically affected ministers, to whom Mr. Warton alludes, tells us, in 1643, that "Thousands of late were driven out of the kingdom into America, &c." Herbert Palmer's *Sermon on the Fast-day*, 28. June, 1643. p. 39. Cromwell was also once "thinking of transporting himself and his family into New England, a receptacle of the puritans, who flocked thither amain for liberty of conscience." *Life of Cromwell*, 8vo. 1663. p. 17. TODD.

Et qui læta ferunt de cœlo nuntia, quique,
 Quæ via post cineres ducat ad astra, docent?
 Digna quidem, Stygiis quæ vivas clausa tenebris,
 Æternâque animæ digna perire fame! 96
 Haud aliter vates terræ Thesbitidis olim
 Pressit inassueto devia tesqua pede,
 Desertâsque Arabum salebras, dum regis Achabi
 Effugit, atque tuas, Sidoni dira, manus: 100

Ver. 100. ——— *Sidoni dira,*] Jezebel, the wife of Ahab, was the daughter of Ethbaal king of the Sidonians. *Sidoni* is a vocative, from *Sidonis*, often applied by Ovid to Europa the daughter of Agenor king of Syria. See *Fast.* B. v. 610, 617. *Art.*, *Amator.* iii. 252, and *Metam.* xiv. 30. ii. 840. Some of these scriptural allusions are highly poetical, and much in Milton's manner. His friend, who bears a sacred character, forced abroad for his piety and religious constancy by the persecutions of a tyrannick tribunal, and distressed by war and want in a foreign country, is compared to Elijah the Tishbite wandering alone over the Arabian desarts, to avoid the menaces of Ahab, and the violence of Jezebel. See *1 Kings*, xix. 3. seq. He then selects a most striking miracle, under which the power of the Deity is displayed in scripture as a protection in battle, with reference to his friend's situation, from the surrounding dangers of war. "You are safe under the radiant shield of him, who in the dead of night suddenly dispersed the Assyrians, while the sound of an unseen trumpet was clearly heard in the empty air, and the noises of invisible horses and chariots rushing to battle, and the distant hum of clashing arms and groaning men, terrified their numerous army." *Terruit et densas &c.* ver. 117. et seq. See *2 Kings*, vii. 5. "For the Lord had made the host of the Syrians to hear a noise of chariots and a noise of horses, even the noise of a great host, &c." *Sionæa arr* is the city of Samaria, now besieged by the Syrians, and where the king of Israel now resided. It was the capital of Samaria. *Prisca Damascus* was the capital of Syria. *Pavido cum rege* is Benhadad, the king of Syria. In the sequel of the narrative of this wonderful consternation and

Talis et, horrisono laceratus membra flagello,
 Paulus ab Æmathiâ pellitur urbe Cilix.
 Piscofæque ipsum Gergeffæ civis Iësum
 Finibus ingratus jussit abire suis. 104
 At tu sume animos ; nec spes cadat anxia curis,
 Nec tua concutiat decolor ossa metus.
 Sis etenim quamvis fulgentibus obsitus armis,
 Intenténtque tibi millia tela necem,
 At nullis vel inerme latus violabitur armis,
 Déque tuo cuspis nulla crux bibet. 110
 Namque eris ipse Dei radiante sub ægide tutus ;
 Ille tibi custos, et pugil ille tibi :
 Ille, Sionææ qui tot sub mœnibus arcis
 Assyrios fudit nocte silente viros ; 114
 Inque fugam vertit quos in Samaritadas oras
 Misit ab antiquis prisca Damascus agris ;
 Terruit et densas pavido cum rege cohortes,
 Aere dum vacuo buccina clara sonat,
 Cornea pulvereum dum verberat ungula campum,
 Currus arenosam dum quatit actus humum,

flight of the Syrians, the solitude of their vast deserted camp affords a most affecting image, even without any poetical enlargement. " We came to the camp of the Syrians, and behold there was no man there, neither voice of man ; but horses tied, and asses tied, and the tents as they were." Ibid. vii. 10. This is like a scene of enchantment in romance. T. WARTON.

Ver. 101. *Talis et, horrisono laceratus membra flagello, &c.]* Whipping and imprisonment were among the punishments of the arbitrary Star-chamber, the threats *Regis Achabi*, which Young fled to avoid. T. WARTON.

Ver. 109. *At nullis vel inerme latus &c.]* See the same philosophy in *Comus*, ver. 421. T. WARTON.

Auditúrque hinnitus equorum ad bella ruentūm,
Et strepitus ferri, murmuráque alta virūm.
Et tu (quod supereft miseris) fperare memento,
Et tua magnanimo pectore vince mala; 124
Nec dubites quandoque frui melioribus annis,
Atque iterum patrios posse videre lares.

Ver. 123. Et tu (*quod supereft &c.*)] For many obvious reasons, *at* is likely to be the true reading. T. WARTON.

Ver. 125. This wish, as we have seen, came to pass. He returned, and, when at length his party became superior, he was rewarded with appointments of opulence and honour.

T. WARTON.

ELEG. V. Anno Ætatis 20*.

In adventum veris.

IN se perpetuo Tempus revolubile gyro
 Jam revocat Zephyros vere tepente novos;
 Induiturque brevem Tellus reparata juventam,
 Jámque soluta gelu dulce virescit humus.
 Fallor? an et nobis redeunt in carmina vires, 5
 Ingeniúmque mihi munere veris adeſt?

* In point of poetry, sentiment, selection of imagery, facility of versification, and Latinity, this Elegy, written by a boy, is far superior to one of Buchanan's on the same subject, intitled *Maiae Calendæ*. T. WARTON.

Ver. 1. *In se perpetuo Tempus revolubile gyro*] Buchanan, *De Sphæra*, p. 133. ibid.

“In se præcipiti semper revolubilis orbe.” T. WARTON.

Ver. 5. *Fallor? an et &c.*] So in the Epigram, *Prodit. Bombard.* v. 3. “Fallor? An et mitis, &c.” See also *El. vii. 56*. This formulæry is not uncommon in Ovid. See Note on *Comus*, v. 221. T. WARTON.

Ver. 6. *Ingeniúmque mihi munere veris adeſt?*] See v. 23. There is a notion that Milton could write verses only in the spring or summer, which perhaps is countenanced by these passages. But what poetical mind does not feel an expansion or invigoration at the return of the spring, at that renovation of the face of nature with which every mind is in some degree affected? In one of the Letters to Deodate he says, “such is the impetuosity of my temper, that no delay, no rest, no care or thought of any thing else can stop me, till I come to my journey's end, and put a period to my present study,” *Prose-Works*, ii. 567. In the *Paradise Lost*, he speaks of his aptitude for composition in the night, B. ix. 20.

Munere veris adest, iterumque vigescit ab illo,
 (Quis putet?) atque aliquod jam sibi poscit
 opus.

Castalis ante oculos, bifidumque cacumen oberrat,

“ If answerable style I can obtain
 “ From my celestial patroness, who deigns
 “ Her *nightly* visitation, unimplor’d :
 “ And dictates to me slumbering, or inspires
 “ Easy my unpremeditated verse.”

Again, to Uriana, B. vii. 28.

— “ Not alone, while thou
 “ Visit’st my slumbers *nightly*, or when morn
 “ Purples the east.”

Again, he says that “ he visits *nightly* the subjects of sacred poetry,” B. iii. 32. And adds, v. 37.

“ Then feed on thoughts that voluntary move
 “ Harmonious numbers.”

In the sixth Elegy, he hints that he composed the Ode on the Nativity in the morning, v. 87.

“ Dona quidem dedimus Christi Natalibus illa,
 “ Illa sub auroram lux mihi prima dedit.”

That is, as above, “ when morn purples the east.” In a Letter to Alexander Gill, he says that he translated the hundred and fourteenth Psalm into Greek heroicks, “ subito nefcio quo impetu ante *Lucis exortum*,” Prose-works, ii. 567. See also ver. 9, 10. And the first Note on *Sonn.* vii. T. WARTON.

Ver. 9. *Castalis &c.]* Buchanan, *El.* 1. 2. p. 31. ut supr.
 “ Gratāque Phœbæo *Castalis* unda choro.” Milton has “ the inspir’d *Castalian* spring.” *Parad. Lost*, B. iv. 273.

Buchanan was now in high repute as a modern Latin classick. He is thus characterised by a learned and elegant writer of Milton’s early days. “ Of Latin poets of our times, in the judgement of Beza and the best learned, Buchanan is esteemed the chiefe.—His concept in poesie was most rich, and his sweetness and facilitie in a verse inimitably excellent, as appeareth by that master-peecce his Psalms; as farre beyond those of B. Rhenanus,

Et mihi Pyrenen somnia nocte ferunt;
 Concitaque arcano fervent mihi pectora motu,
 Et furor, et sonitus me facer intus agit.
 Delius ipse venit, video Penëide lauro
 Implicitos crines; Delius ipse venit.
 Jam mihi mens liquidi raptatur in ardua cœli, 15
 Pérque vagas nubes corpore liber eo;
 Pérque umbras, pérque antra feror, penetralia
 vatum,
 Et mihi fana patent interiora deûm;
 Intuitürque animus toto quid agatur Olympo,
 Nec fugiunt oculos Tartara cæca meos. 20

as the Stanzas of Petrarch the Rimes of Skelton: but deserving more applause if he had faln upon another subject: for I say with J. C. Scaliger, *Illorum piget qui Davidis Psalmos suis columistris invitos sperarant efficere plausibiores*.—His Tragedies are loftie, the style pure: his Epigrams not to be mended, save here and there, according to his genius, too broad and bitter." Peacham's *Compleat Gentleman*, p. 91. ch. x. *Of Poetry*, edit. [2d.] 1634. 4to. Milton was now perhaps too young to be captivated by Buchanan's political speculations. T. WARTON.

Ver. 11. *Concitique arcano &c.*] Compare Orpheus, *Argon.* ver. 46.

Νῦν δὲπει ἀερόφοιτος ἀπέπλατο δηίος θισρος,
 Ἡμέτερον δέμας ἐκπρολιπών, εἰς θεαγὸν εὐρὺν,
 Πεύση ἀφ' ἡμετέρης ἐνοτης, ἀ πρὶν ἔκενθο. TODD.

Ver. 13. *Delius &c.*] Milton seems to have thought of the beginning of Callimachus's Hymn to Apollo. T. WARTON.

Ver. 15. *Jam mihi mens &c.*] Apoll. Rhod. Arg. iii. 1150.

Ψυχὴ γὰρ νεφέεσσι μεταχθοῖν πεπβίητο. TODD.

Ver. 19. *Intuitürque animus toto quid agatur Olympo,*
 Nec fugiunt oculos Tartara cæca meos.] Compare Shakspeare, *Mid. N. Dr. A.* v. S. i.

Quid tam grande sonat distento spiritus ore ?

Quid parit hæc rabies, quid facer iste furor ?
Ver mihi, quod dedit ingenium, cantabitur illo ;

Profuerint isto redditum dona modo. 24

Jam, Philomela, tuos, foliis adoperta novellis,

Instituis modulos, dum filet omne nemus :
Urbe ego, tu sylvâ, simul incipiamus utrique,

Et simul adventum veris uterque canat.

Veris Io ! rediere vices ; celebremus honores

Veris, et hoc subeat Musa perennis opus. 30

Jam sol, Æthiopas fugiens Tithoniáque arva,

Flectit ad Arctöas aurea lora plagas.

“ The poet’s eye, in a fine phrensy rolling,

“ Doth glance from heaven to earth, from earth to
heaven.” TODD.

Ver. 25. Jam, Philomela, tuos, foliis adoperta novellis,

Instituis modulos, dum filet omne nemus :] There is great elegance and purity of expression in *foliis adoperta novellis*. The whole imagery was afterwards transferred into the first Sonnet.

“ O Nightingale, that on yon bloomy spray

“ Warblest at eve, when all the woods are still.”

T. WARTON.

Ver. 30. ————— *hoc subeat Musa perennis opus.*] Originally *quotannis*, edit. 1645. Salmasius pretends to have observed several false quantities in our author’s Latin poems. This was one, and *perennis* appeared in the second edition, 1673. See Salmas. *Respons.* edit. Lond. 1660. p. 5. It is remarkable, that Tickell and Fenton should both have preserved *quotannis*, who might have been taught better even by Tonson, edit. 1705. Nicholas Heinsius, in an Epistle to Holstenius, complains of these false quantities : and, for elegance, prefers our author’s *Defensio* to his Latin poems. See Burman. *Syllog.* iii. 669. But Heinsius, like too many other great criticks, had no taste. T. WARTON.

Est breve noctis iter, brevis est mora noctis
opacæ,

Horrida cum tenebris exulat illa suis.

Jamque Lycaonius, plaustrum cœlestè, Boötes 35

Non longâ sequitur fessus ut ante viâ;

Nunc etiam solitas circum Jovis atria toto

Excubias agitant fidera rara polo :

Nam dolus, et cædes, et vis cum nocte recessit,

Neve Giganteum Dii timuere scelus. 40

Fortè aliquis scopuli recubans in vertice pastor,

Roscida cùm primo sole rubescit humus,

Hac, ait, hac certè caruisti nocte puellâ,

Phœbe, tuâ, celeres quæ retineret equos.

Læta suas repetit silvas, pharetrámque resumit 45

Cynthia, luciferas ut videt alta rotas ;

Ver. 32. *Flextit ad Arctoas aurea lora plagas.]* Ovid, *Art. Amator.* i. 549. Of Bacchus.

“ Tigribus adjunctis aurea lora dabat.”

The expression is finely transferred. T. WARTON.

Ver. 38. *Excubias agitant fidera]* See the notes on *Comus*, v. 113, *Ode Nativ.* ver. 21. TODD.

Ver. 39. *Nam dolus, et cædes, et vis &c.]* Ovid, *Metam.* i. 130.

“ In quorum subiere locum, fraudesque, dolique,

“ Infidiæque, et vis, &c.” T. WARTON.

Ver. 43. *Hac, ait, hac certè caruisti nocte puellâ,*

Phœbe, tuâ,] Ovid, *Art. Amator.* ii. 249.

“ Sæpe tuâ poteras, Leandre, carere puellâ.” T. WARTON.

Ver. 46. *Cynthia, luciferas ut videt alta rotas;]* Ovid. *Art. Amator.* iii. 180.

“ Roscida luciferos cum dea jungit equos.”

See also *Epist. Heroid.* xi. 46. And Note on *El.* iii. 49.

T. WARTON.

Et, tenues ponens radios, gaudere videtur
 Officium fieri tam breve fratris ope.
 “ *Defere,*” Phœbus ait, “ thalamos, Aurora,
 “ feniles ;
 “ Quid juvat effœto procubuisse toro ? 50
 “ Te manet Æolides viridi venator in herbâ ;
 “ Surge, tuos ignes altus Hymettus habet.”
 Flava verecundo dea crimen in ore fatetur,
 Et matutinos ociùs urget equos.
 Exuit invisam Tellus rediviva sene&tam, 55
 Et cupid amplexus, Phœbe, subire tuos ;

Ver. 49. “ *Defere,*” *Phabus ait, &c.*] “ Leave the bed of old Tithonus.” Compare the whole context with Ovid. *Amor.* i. xiii. 37.

“ Illum dum refugis, longo quia frigidus ævo,
 “ Surgis ad invisas à fene manc rotas :
 “ At siquem manibus Cephalum complexa tenceres,
 “ Clamares, Lente currite noctis equi.”

And see *Epist. Heroid.* iv. 93. And the next Note.

T. WARTON.

Ver. 51. “ *Te manet Æolides &c.*] Cephalus, with whom Aurora fell in love as she saw him hunting on mount Hymettus. See Ovid, *Metam.* vii. 701, &c. He is called, *Æolides*, Cephalus, *ibid.* vi. 681. And *Æolides*, simply, *ibid.* vii. 672. Hence our author, *El.* iii. 67.

“ *Flebam turbatos Cephaleiā pellice somnos.*”

And Cephalus is “ the Attick boy,” with whom Aurora was accustomed to hunt, *Il Pens.* v. 124. T. WARTON.

Ver. 55. *Exuit invisam &c.*] See the opening of Sidney’s *Arcadia*: “ It was in the time that the Earth begins to put on her new apparel against the approach of her lover.” And compare the Hymn, *Ode Nat.* st. 1. TODD.

Et cupit, et digna est: Quid enim formosius illâ,
 Pandit ut omniferos luxuriosa sinus,
 Atque Arabum spirat messes, et ab ore venusto
 Mitia cum Paphiis fundit amoma rosis! 60
 Ecce! coronatur facro frons ardua luco,
 Cingit ut Idæam pinea turris Opim;
 Et vario madidos intexit flore capillos,
 Floribus et visa est posse placere suis.
 Floribus effusos ut erat redimita capillos, 65
 Tænario placuit diva Sicana deo.
 Aspice, Phœbe, tibi faciles hortantur amores,
 Mellitásque movent flamina verna preces:

Ver. 57. —— *et digna est:]* That is *pulchra*, as in *El. i.*
 53. Cicero, *de Invent.* L. ii. i. “Ei pueros ostenderunt multos
 magnâ præditos dignitate.” And afterwards, from the *beauty* of
 these boys, the *dignitas* of their sisters is estimated. Milton, at
 these early years, seems to have been nicely skilled in the force
 of Latin words, and to have known the full extent of the Latin
 tongue. WARTON.

Ver. 58. *Pandit ut omniferos luxuriosa sinus,]* So, in *Par.*
Lost, B. v. 338. “Whatever Earth *all-bearing* mother yields.”
 Milton here thought of Ovid’s *Tellus*, who makes a speech, and
 who lifts her “*omniferos vultus*,” *Met.* ii. 275. T. WARTON.

He might also think of Buchanan’s *Elegy*, entitled, *Maiæ Calendæ*, p. 35. ed. supr. “*Omniferos pandens copia larga sinus!*” See also *Silvæ*, p. 54. The phrase *all-bearing* is employed by Lisle, in his *Part of Du Bartas*, edit. 1625, p. 2. “All fruite shall cease to grow vpon th’ *all-bearing* ground.” TEDD.

Ver. 62. The head of his personified Earth crowned with a
 sacred wood, resembles Ops, or Cybele, crowned with towers.
 But in *pinea turris*, he seems to have confounded her crown of
 towers with the pines of Ida. Tibullus calls her *Idæa Ops*, *El.*
i. iv. 68. There are touches of the great poetry in this descrip-
 tion or personification of Earth. T. WARTON.

Cinnameâ Zephyrus leve plaudit odorifer alâ,
 Blanditiâsque tibi ferre videntur aves. 70
 Nec sine dote tuos temeraria quærit amores
 Terra, nec optatos poscit egena toros ;
 Alma salutiferum medicos tibi gramen in usus
 Præbet, et hinc titulos adjuvat ipsa tuos :
 Quod, si te pretium, si te fulgentia tangunt 75
 Munera, (muneribus sæpe coemptus amor)
 Illa tibi ostentat quascunque sub æquore vasto,
 Et superinjectis montibus, abdit opes.
 Ah quoties, cùm tu elivoso fessus Olympo
 In vespertinas præcipitaris aquas, 80
 “ Cur te,” inquit, “ cursu languentem, Phœbe,
 “ diurno
 “ Hesperiis recipit cærula Mater aquis ?
 “ Quid tibi cum Tethy ? Quid cum Tartesside
 “ lymphâ ?
 “ Dia quid immundo perluis ora falo ?

Ver. 69. *Cinnamed Zephyrus leve plaudit odorifer alâ,*] See *El.* iii. 47. And compare *Comus*, v. 989.

“ And west winds, with muskie wing &c.”

And *Par. Loft*, B. viii. 515.

————— “ Gentle airs

“ Whisper'd it to the woods, and from their wings

“ Flung rose, flung odours, from the spicy shrub.”

“ Rose and odours, which their wings had collected from the spicy shrub.” T. WARTON.

Ver. 83. *Quid tibi cum Tethy ? &c.*] In the manner of Ovid, *Epiſt. Heroid.* vi. 47.

“ Quid mihi cum Minyis ? Quid cum Tritonide pinu ?

“ Quid tibi cum patria, navita Tiphy, mea ?”

See above, *El.* iii. 33. T. WARTON.

“ Frigora, Phœbe, meâ melius captabis in
 “ umbrâ ; 85

“ Huc ades, ardentes imbue rore comas.

“ Mollior egelidâ veniet tibi somnus in herbâ ;

“ Huc ades, et gremio lumina pone meo.

“ Quâque jaces, circum mulcebit lenè susurrans

“ Aura per humentes corpora fusa rosas. 90

“ Nec me (crede mihi) terrent Semelëia fata,

“ Nec Phaetonteo fumidus axis equo :

“ Cùm tu, Phœbe, tuo sapientiùs uteris igni ;

“ Huc ades, et gremio lumina pone meo.”

Sic Tellus lafciva suos suspirat amores ; 95

Matris in exemplum cætera turba ruunt :

Ver. 89. ————— mulcebit lenè susurrans
 Aura per humentes corpora fusa rosas.] See Note
on v. 69. And *El.* iii. 48.

"Aura sub innumeris humida nata rosis."

See also *Par. Reg.* B. ii. 363, where fragrant gales are introduced, as enhancing the voluptuousness of the enchanted banquet in the wilderness. T. WARTON.

Nor should the description of Heaven in *Par. Loft*, B. v. 646, be omitted, where " *roseat dews dispose to rest.*" TODD.

Ver. 91. — Semelëia fata,] An echo to Oyid's *Semeleia* proles, *Metam.* v. 329, ix. 640. And in other places. Semele's story is well known. See Ovid's *Amor.* iii. 3. 37. And *Faft.* vi. 485. T. WARTON.

Ver. 93. More wisely than when you lent your chariot to Phaeton, and when I was consumed " by the excess of your heat." He alludes to the speech or complaint of *Tellus*, in the story of Phaeton. See *Metam.* ii. 272. And Note on v. 58. Not to insist particularly on the description of the person of Milton's *Tellus*, and the topicks of persuasion selected in her approaches and her speech, the general conception of her courtship of the sun is highly poetical. T. WARTON.

Nunc etenim toto currit vagus orbe Cupido,
 Languentésque foveat folis ab igne faces :
 Insoluere novis lethalia cornua nervis,
 'Triste micant ferro tela corusca novo : 100
 Jámque vel invictam tentat superâsse Dianam,
 Quæque sedet sacro Vesta pudica foco.
 Ipsa senescentem reparat Venus annua formam,
 Atque iterum tepido creditur orta mari.
 Marmoreas juvenes clamant Hymenæ ! per
 urbes, 105
 Littus, Io Hymen ! et cava faxa sonant.
 Cultior ille venit, tunicâque decentior aptâ,
 Puniceum redolet vestis odora crocum.

Ver. 108. *Puniceum redolet vestis odora crocum.*] So, in *L'Allegro*, v. 124.

“ There let Hymen oft appear
 “ In saffron robe.”

Hence we must explain B. and Fletcher, *Woman's Prize*, A. i. S. ii. vol. viii. p. 179.

“ Pardon me, *yellow Hymen.*”

The text has a reference to Ovid's Hymen, who is, “ *croceo ve-
latus amictu,*” *Metam.* x. 1. T. WARTON.

See Ben Jonson's *King's Entertainment at Welbeck*, edit. 1640, p. 275. “ Here Stub the bridegroome presented himselfe, being apparelled in a *yellow* canvas doublet, &c. a Munmouth cap with a *yellow* feather, *yellow* stockings and shooes, &c.”—Yet in the reign of James 1st. we are thus informed, “ That there is a national as well as a personal respect cannot be deny'd, and colours rather then other are vulgarly appropriated to special vses, as *symbolical* to them, so far forth as a kinde of superstition is growne vpon the auoyding, for you shal seldome see a *bridegroome* wed in *yellow*, or a forsaken louer walke in *blew.*” Bolton's *Elements of Armories*, 1610, p. 131.—Beaumont and Fletcher have even “ *yellow-tressed Hymen,*” *Bonduca*, A. i. S. i.—The text, “ *re-*

Egrediturque frequens, ad amœni gaudia veris,
 Virgineos auro cincta puella sinus : 110
 Votum est cuique suum, votum est tamen omnibus unum,
 Ut sibi, quem cupiat, det Cytherea virum.
 Nunc quoque septenâ modulatur arundine pastor,
 Et sua, quæ jungat, carmina Phyllis habet.
 Navita nocturno placat sua fidera cantu, 115
 Delphinásque leves ad vada summa vocat.
 Jupiter ipse alto cum conjugé ludit Olympo,
 Convocat et famulos ad sua festa deos.
 Nunc etiam Satyri, cùm sera crepuscula surgunt,
 Pervolitant celeri florea rura choro ; 120
 Sylvanúsque suâ cypariſſi fronde revinctus,
 Semicapérque deus, semideúsque caper.

dolet vestis odora crocum," induces me to cite, from a very learned and entertaining work, the following passage. " Sir John Chardin, in his manuscript, tells us, ' that in the Indies they are wont to moisten their clothes with SAFFRON, at marriages and other solemnities.' This could only be done, I apprehend, on account of the fragrance of this plant, &c. The term *moisten* shows, it is not on account of the *colour* they use the *saffron*, for dry yellow clothes would answer that purpose; but for its *perfume*." Harmer's *Comment. on Solomon's Song*, 1768, Additions, N° 11.

The text may also have a reference to Catullus's Cupid, *Carm. lxix.* " Fulgebat crocinâ candidus in tunicâ." TODD.

Ver. 119. ————— cùm sera crepuscula surgunt,] See *In Quint. Novembr.* v. 54. And Ovid, *Metam.* i. 219.

" Traherent cum sera crepuscula lucem." T. WARTON.

Ver. 122. Semicaperque deus, &c.] From Ovid, *Faſt.* iv. 752. See also *Metam.* xiv. 515. " Semicaper Pan." T. WARTON.

Semideus is from Statius, *Theb.* vi. 110. " Semideumque pecus." The turn of the whole line is from Ovid, *Art. Am.* II. 24.

Quæque sub arboribus Dryades latuere vetustis,
 Per juga, per solos expatiantur agros.
 Per sata luxuriat fruticetaque Mænalius Pan, 125
 Vix Cybele mater, vix sibi tuta Ceres ;
 Atque aliquam cupidus prædatur Oreada Faunus,
 Consulit in trepidos dum sibi Nympha pedes;
 Jámque latet, latitansque cupit malè tecta videri,
 Et fugit, et fugiens pervelit ipsa capi. 130
 Dii quoque non dubitant cœlo præponere sylvas,
 Et sua quisque sibi numina lucus habet :
 Et sua quisque diu sibi numina lucus habeto,
 Nec vos arboreâ, dii, precor, ite domo.
 Te referant miseris te, Jupiter, aurea terris 135
 Sæcla ; quid ad nimbos aspera tela redis ?
 Tu saltem lentè rapidos age, Phœbe, jugales,
 Quà potes, et sensim tempora veris eant ;
 Brumâque productas tardè ferat hispida noctes,
 Ingruat et nostro senior umbra polo. 140

“ Semibovémque virum, semivirúmque bovem.” TODD.

Ver. 129. *Jámque latet, &c.]* Here is an elegant imitation both of Horace and Virgil. See Hor. *Od. I. ix. 21.*

“ Nunc et latentis proditor intimo

“ Gratus puellæ risus ab angulo.”

And Virgil, *Ecl. iii. 64.*

“ Malo me Galatea petit lasciva puella ;

“ Et fugit ad falices, et se cupit ante videri.” BOWLE.

Ver. 134. *Nec ros arboreâ, dii, precor, ite domo.]* Par. *Lof,*
 B. v. 137. “ From under shady *arborous roof.*” T. WARTON.

Ver. 138. ————— *sensim tempora veris eant ;]* See *El. i. 48.*
 And the Note, T. WARTON.

ELEG. VI.

Ad Carolum Deodatum ruri commorantem,
Qui cum Idibus Decemb. scripsisset, et sua carmina
excusari postulasset si solito minus essent bona,
quod inter lautias, quibus erat ab amicis ex-
ceptus, haud satis felicem operam Musis dare se
posse affirmabat, hoc habuit responsum.

MITTO tibi sanam non pleno ventre salutem,
 Quâ tu, distento, fortè carere potes.

At tua quid nostram prolectat Musa camœnam,
 Nec finit optatas posse sequi tenebras ?

Carmine scire velis quâm te redamémque colám-
 que ;

5

Crede mihi, vix hoc carmine scire queas.

Nam neque noster amor modulis includitur arctis,
 Nec venit ad claudos integer ipse pedes.

Quâm benè solennes epulas, hilarémque Decem-
 brem,

Festâque cœlifugam quæ coluere deum, 10
 Deliciásque refers, hiberni gaudia ruris,
 Haustâque per lepidos Gallica musta focos !

Ver. 12. *Haustâque per lepidos Gallica musta focos !*] See
Sonnet to Laurence, ver. 10.

“ Where shall we sometimes meet, and by the fire

“ Help waste a fullen day ?

“ What neat repast shall feast us, light and choice

“ Of Attick taste, with wine, &c.”

Deodate had sent Milton a copy of verses, in which he described
 the festivities of Christmas. T. WARTON.

Quid quereris refugam vino dapibusque poesin?

Carmen amat Bacchum, carmina Bacchus
amat.

Nec puduit Phœbum virides gestâsse corymbos,

Atque hederam lauro præposuisse suæ. 16

Sæpius Aoniis clamavit collibus, Euœ!

Mista Thyonœo turba novena choro.

Nafo Corallæis mala carmina misit ab agris:

Non illic epulæ, non sata vitis erat. 20

Quid nisi vina, rosâsque, racemiferumque Ly-
æum,

Cantavit brevibus Tëia Musa modis?

Ver. 19. *Nafo Corallæis mala carmina misit ab agris:]* Ovid's *Tristia*, and *Epistles from Pontus*, supposed to be far inferior to his other works. This I cannot allow. Few of his works have more nature. And where there is haste and negligence, there is often a beautiful carelessness of elegance. The *Corallæi* were the most savage of the Getes. Ovid calls them "pelliti Corallæi," Epist. Pont. iv. viii. 83. See also ibid. iv. ii. 37, and our author above, *El.* i. 21. Ovid himself acknowledges, ut supr. iv. ii. 20. "Et carmen vena pauperiore fluit." See also *Trist.* i. xi. 35, iii. xiv. 35, iii. i. 18, v. vii. 59, v. xii. 35. And *Epist. Pont.* i. v. 3, iv. xiii. 4, 17. T. WARTON.

Ver. 20. *Non illic epulæ, non sata vitis erat.]* Ovid, *Epist. Pont.* i. x. 31.

" Non epulis oneror: quarum si tangar amore,
" Est tamen in Geticis cepia nulla locis."

Again, *Epist. Pont.* i. iii. 51.

" Non ager his pomum, non dulces porrigit uvas."

See also, i. vii. 13, and iii. viii. 13, ibid. T. WARTON.

Ver. 21. *Quid nisi _____*

Cantarit brevibus Tëia Musa modis?] Ovid, *Trist.* ii. 364.

" Quid nisi cum multo venerem confundere vino

" Præcepit Lyrici Teia Musa senis?"

Pindaricōsque inflat numeros Teumesius Euan,
 Et redolet sumptum pagina quæque merum ;
 Dum gravis everso currus crepat axe supinus, 25
 Et volat Eléo pulvere fuscus eques.
 Quadrimóque madens Lyricen Romanus Iaccho,
 Dulcè canit Glyceran, flavicomámque Chloen.
 Jam quoque lauta tibi generoso mensa paratu
 Mensis alit vires, ingeniúmque fovet. 30

Again, *Art. Amator.* iii. 330.

— “ *Vinosi Teia Musa senis.*”

See also *Metam.* xv. 413.

“ *Viæta racemifero lyncas dedit India Baccho.*”

And *Faſt.* vi. 483. T. WARTON.

Ver. 23. ————— Teumesius Euan,] *Teumesius*, Τευμησίς, is a mountain of Bœotia, the district in which Thebes was situated ; and its inhabitants were called Τευμησῖοι, *Teumesii*. The Grecian Bacchus, the son of Jupiter and Semele, is often denominated *Thebanus*. But Bacchus had a more immediate and particular connection with this mountain. Pausanias relates a fable, that Bacchus, in revenge for some insult which he had received from the Thebans, nourished a fox in this mountain for the destruction of the city of Thebes ; and that a dog being sent from Diana to kill this fox, both fox and dog were turned into stones. The fox was called Τευμησία ἡ ἀλόπηξ, *Teumeſia vulpes*. Pausan. ΒΟΙΩΤΙΚ. p. 296. 10. edit. Francof. 1583. fol. See also Stephanus Byzant. Voc. ΤΕΥΜΗΣΟΣ. And Antoninus Liberal. *Metam.* p. 479. apud Gal. *Hijtor. Poetic. Script. Poetic.* Paris. 1675. 8vo. Milton here puzzles his readers with minute and unnecessary learning. The meaning of the line is this. “ The *Theban* god Bacchus inspires the numbers of his *congenial* Pindar, the *Theban* poet.” T. WARTON.

Ver. 27. *Quadrimóque &c.*] Hor. *Od. I. ix. 7.*

————— “ *benignius*
 “ *Deprome quadrimū Sabina, &c.*” RICHARDSON.

Maffica fœcundam despumant pocula venam,
 Fundis et ex ipso condita metra cado.
 Addimus his artes, fusumque per intima Phœbum
 Corda; favent uni Bacchus, Apollo, Ceres.
 Scilicet haud mirum, tam dulcia carmina per te,
 Numine composito, tres peperisse deos. 36
 Nunc quoque Thressa tibi cælato barbitos auro
 Insonat, arguta mollitèr icta manu;
 Auditürque chelys suspensa tapetia circum,

Ver. 33. *Addimus his artes, &c.*] Hor. *Ep.* I. v. 18.

— “ addocet artes :
 “ Fœcundi calices quem non fecere disertum ?”

RICHARDSON.

Ver. 37. *Nunc quoque Thressa tibi &c.*] The Thracian harp. Orpheus was of Thrace. Ovid, *Epist. Heroid.* iii. 118.

“ *Threiciam digitis increpuisse lyram.*”

The same pentameter occurs, *Amor.* ii. xi. 32. Milton has “ the Orphean Lyre,” *Par. Lost*, B. iii. 17. Where the epithet *Orphean* is perfectly Grecian, and the combination “ *Orphean lyre*” is literally from Apollonius Rhodius, ii. 161.

ΟΡΦΕΙΗ ΦΟΡΜΙΓΓΙ συνοιμένου ὑμνον ἀείδον.

Or from Propertius, who servilely copies the Greeks, *El.* i. iv. 42.

— “ *Orpheæ carmina fessa lyræ.*”

But the epithet is in his favourite Ovid, *Met.* x. 3. “ *Orpheæ nec quicquam voce vocatur.*” And see xi. 22. And in Buchanan, an author with whose Latin poetry Milton was well acquainted. *El.* vii. 30. p. 44. *Opp. edit. Lond.* 1715. fol. “ *Et nemora Orpheis capta fuisse modis.*” And “ the Orphean lyre” is *ibid.* 32. “ *Aureaque Orpheæ fila fuisse lyræ.*” T. WARTON.

See the note on *Par. Lost*, B. iii. 17. Where the phrase is also cited from an old English poet. TODD.

Ver. 39. *Auditürque chelys suspensa tapetia circum, &c.*] Mr. Warton has observed, that here is a reference to the mode of furnishing halls or state-apartments with *tapestry*, which had not

Virgineos tremulâ quæ regat arte pedes. 40
 Illa tuas saltem teneant spectacula Musas,
 Et revocent, quantum crapula pellit iners.
 Crede mihi, dum psallit ebur, comitatâque
 plectrum
 Implet odoratos festa chorea tholos,
 Percipies tacitum per pectora serpere Phœbum,
 Quale repentinus permeat offa calor ; 46
 Pérque puellares oculos, digitumque sonantem,
 Irruet in totos lapsa Thalia sinus.
 Namque Elegia levis multorum cura deorum est,
 Et vocat ad numeros quemlibet illa suos ; 50
 Libera deſt elegis, Eratoque, Cerésque, Venúsque,
 Et cum purpureâ Matre tenellus Amor.
 Talibus indè licent convivia larga poetis,
 Sæpiùs et veteri commaduisse mero.
 At qui bella refert, et adulto sub Jove cœlum, 55

ceased in Milton's time. Compare *Comus*, v. 324. Here a festive scene is painted, and may in some degree be illustrated by an elegant passage from Peacham's *Nupt. Hymn.* iv. ed.

“ Now Pleasure take her fill ; bring, Graces, flowers !
 “ With torches, Hymen, plant the lofty towers !
 “ Twine, Concord, double girlonds ! Cupids, you !
 “ Some gather branches from the myrtle bough,
 “ And guild the rooſe with waxen lights on high ;
 “ Tacke (others) up rich Arras busily ;
 “ Some cast about fweet water, &c.” TODD.

Ver. 55. *At qui bella refert, &c.]* Ovid, Anacreon, Pindar, and Horace, indulged in convivial festivity : and this also is an indulgence which must be allowed to the professed writer of elegies and odes. But the epick poet, who has a more serious and important task, must live sparingly, according to the dictates of Pythagoras. Milton's panegyricks on temperance both

Heroásque pios, semideósque duces,
 Et nunc sancta canit superûm consulta deorum,
 Nunc latrata fero regna profunda cane,
 Ille quidem parcè, Samii pro more magistri,
 Vivat, et innocuos præbeat herba cibos ; 60
 Stet prope fagineo pellucida lympha catillo,
 Sobriáque è puro pocula fonte bibat.
 Additur huic scelerisque vacans, et caesta juventus,
 Et rigidi mores, et sine labe manus.
 Qualis, veste nitens sacrâ, et lustralibus undis, 65
 Surgis ad infenos, augur, iture deos.
 Hoc ritu vixisse ferunt post raptâ sagacem
 Lumina Tiresian, Ogygitumque Linon,
 Et lare devoto profugum Calchanta, senémque
 Orpheon, edomitis sola per antra feris ; 70
 Sic dapis exiguus, sic rivi potor Homerus
 Dulichium vexit per freta longa virum,

in eating and drinking, resulting from his own practice, are frequent. See *Par. Loft*, B. v. 5, xi. 472, 515, 530; *Il Pens.* v. 46. And *Comus*, in several places. T. WARTON.

Ver. 68. —— Tiresian,] So, in *Par. Loft*, B. iii. 35,

“ Blind Thamyris, and blind Mæonides,
 “ And *Tiresias*, and Phineus, prophets old.”

Doctor Bentley proposes to reject entirely the second of these lines. But, to say no more, this enumeration of *Tiresias* in company with other celebrated bards of the highest antiquity, would alone serve for a proof that the suspected line is genuine. And *Tiresias* occurs again, *De Idea Platonica*, v. 26. T. WARTON.

Ver. 72. *Dulichium vexit &c.*] It is worthy of remark, that Milton here illustrates Homer's poetical character by the *Odyssèy*, and not by the *Iliad*. T. WARTON.

Et per monstrificam Perseiæ Phœbados aulam,
 Et vada fœmineis infidiosa sonis ;
 Pérque tuas, rex ime, domos, ubi sanguine nigro
 Dicitur umbrarum detinuisse greges. 76
 Diis etenim facer est vates, divūmque sacerdos ;
 Spirat et occultum pectus, et ora, Jovem.
 At tu, siquid agam, scitabere (si modò saltem
 Esse putas tanti noscere siquid agam,) 80
 Paciferum canimus cœlesti semine Regem,
 Faustaque sacratis sœcula paëta libris ;
 Vagitūmque Dei, et stabulante paupere tecto,
 Qui suprema suo cum Patre regna colit ;
 Stelliparūmque polum, modulantésque æthere
 turmas, 85
 Et subitò elisos ad sua fana deos.
 Dona quidem dedimus Christi Natalibus illa,
 Illa sub auroram lux mihi prima tulit.

Ver. 73. *Et per monstrificam Perseiæ Phœbados aulam,*] Circe was the daughter of the Sun, and, as some say, of Hecate. Ovid, *Metam.* vii. 74. “Hecates Perseidos aras.” And *Remed. Amor.* 263. “Quid tibi profuerunt, Circe, Perseidos herbæ?” And Ovid mentions Circe’s *aula*, *Metam.* xiv. 45.

————— “perque ferarum
 “Agmen adulantum media procedit ab *aula*.” T. WARTON.

Ver. 78. *Spirat et occultum &c.*] Clandian, *Rapt. Prof.* i. 6.

————— “totum spirant præcordia Phœbum.”

RICHARDSON.

Ver. 88. *Illa sub auroram &c.*] See the close of Mr. Warton’s note, *Eleg.* v. 6. And compare, as the late Mr. Headley remarked, Hor. *Epist.* II. i. 112.

————— “ prius orto
 “Sole, vigil calatum et chartas et ferinia posco.” TODD.

**Te quoque pressa manent patriis meditata cicutis,
Tu mihi, cui recitem, judicis instar eris.** * 90

Ver. 89. *Te quoque pressa manent patriis meditata cicutis,*] His English Ode on the Nativity. This he means to submit to Deodate's inspection. " You shall next have some of my English poetry." T. WARTON.

Ver. 90. *Tu mihi, cui recitem, judicis instar eris.*] In *Comus*, I suppose the simple " shepherd lad," skilled in plants, to be the same Charles Deodate, to whom this Elegy is addressed, v. 619. For, as here,

" He lov'd me well, and oft would *beg me sing* ;
" Which when I did, he on the tender grafts
" Would sit and hearken even to extasy, &c."

See Ovid, *Epist. Pont.* iv. ii. 37.

" *Hic, mea cui recitem, &c.*"

Again, *Trist.* iv. i. 18.

" *Sed neque cui recitem, &c.*" T. WARTON.

There is a very poetical description in Browne's *Brit. Pastorals*, B. ii. S. iv. ed. 1616, p. 88, where the poet begs his friend to delight him with his musick, and *hearkens even to extasy*, as in *Comus*, v. 623, &c.

" As in an euening, when the gentle ayre
" Breathes to the fullen night a soft repayre,
" I oft have set on Thames' sweet bancke to heare
" My Friend with his sweete touch to charme mine eare;
" When he hath plaid (as well he can) some straine
" That likes me, freight I ask the same againe,
" And he, as gladly granting, strikes it o're
" With some sweet relish was forgot before:
" I would haue been content, if he would play,
" In that one straine to passe the night away." TODD.

* The transitions and connections of this Elegy, are conducted with the skill and address of a master, and form a train of allusions and digressions, productive of fine sentiment and poetry. From a trifling and unimportant circumstance, the reader is gradually led to great and lofty imagery. I will give a short and hasty analysis.

“ You have well described in your verses the merriments of Christmas. But why do you insinuate that your poetry is weakened by feasting and wine? Bacchus loves poetry. And Phebus is not ashamed to decorate his brows with ivy-berries. Even the Muses, mixed with Bacchanalian dames, have joined in their shouts on mount Parnassus. The worst of Ovid’s poetry, is that which he sent from Scythia, where never vine was planted. What were Anacreon’s subjects but the grape and roses? Every page of Pindar is redolent of wine; While the broken axle-tree of the prostrate chariot resounds, and the rider flies dark with the dust of Elis. It is when warmed with the mellow cask, that Horace sweetly chants his Glycere, and his yellow-haired Chloe. Your genius has therefore been invigorated rather than depressed by mirth. You have been sacrificing to Bacchus, Apollo, and Ceres. No wonder your verses are so charming, which have been dictated by three deities. Even now you are listening to the harp, which regulates the dance, and guides the steps of the virgin in a tapestried chamber. At least give way to this milder relaxation. Such scenes infuse poetick warmth. Hence Elegy frames her tenderest song. Nor is it only by Bacchus and Ceres that Elegy is befriended; but by other festive powers; by Erato, and by Love with his purple mother. Yet although the elegiack poet, and those who deal in the lighter kinds of verse, may enliven the imagination by these convivial gaieties; yet he who sings of wars, and Jove, pious heroes, and leaders exalted to demigods, the decrees of heaven, and the profound realms of hell, must follow the frugal precepts of the Samian sage, must quaff the pellucid stream from the beechen cup, or from the pure fountain. To this philosophy belong chaste and blameless youth, severe manners, and unspotted hands. Thus lived Tiresias, sagacious after the loss of sight, Ogygian Linus, the fugitive Calchas, and Orpheus the conqueror of beasts in the lonely caverns. It was thus that the temperate Homer conducted Ulysses through the tedious seas, the monster-breeding hall of Circe, and the shallows of the Syrens, ensnaring men with female voices: and through your habitations, O king of the abyss, where he detained the flocking ghosts with libations of black blood. For in truth, a poet is sacred; he is the priest of heaven, and his bosom conceives, and his mouth utters, the hidden god. Meanwhile, if you wish to be informed how I employ myself as a poet, &c.” T. WARTON.

ELEG. VII Anno Ætatis 19.

NONDUM, blanda, tuas leges, Amathusia,
nôram,

Et Paphio vacuum pectus ab igne fuit.

Sæpe cupidineas, puerilia tela, sagittas,

Atque tuum sprevi, maxime, numen, Amor.

Tu, puer, imbelles, dixi, transfige columbas ; 5

Conveniunt tenero mollia bella duci :

Aut de passeribus timidos age, parve, triumphos ;

Hæc sunt militiae digna trophæa tuæ.

In genus humanum quid inania dirigis arma ?

Non valet in fortis ista pharetra viros. 10

Non tulit hoc Cyprius, neque enim deus ullus
ad iras

Promptior, et duplici jam ferus igne calet.

Ver erat, et summæ radians per culmina villæ

Attulerat primam lux tibi, Maie, diem :

At mihi adhuc refugam quærebant lumina
noctem,

Nec matutinum sustinuere jubar. 16

Astat Amor lecto, pictis Amor impiger alis ;

Prodidit astantem mota pharetra deum :

Prodidit et facies, et dulcè minantis ocelli,

Ver. 15. *At mihi adhuc refugam quærebant lumina noctem,*

Nec matutinum sustinuere jubar.] Here is the elegance of poetical expression. But he really complains of the weakness of his eyes, which began early. He has “ light un-sufferable.” Ode Nativ. v. 8. T. WARTON.

Et quicquid puerο dignum et Amore fuit. 20
 Talis in æterno juvenis Sigeius Olympo
 Miserat amatori pocula plena Jovi ;
 Aut, qui formosas pellexit ad oscula nymphas,
 Thiodamantæus Naiade raptus Hylas.
Addideratque iras, sed et has decuisse putares, 25
 Addideratque truces, nec sine felle, minas.
 “ Et miser, exemplo sapuisses tutius,” inquit,
 “ Nunc, mea quid possit dextera, testis eris.
 “ Inter et expertos vires numerabere nostras,

Ver. 21. Talis, &c.] This line is from Tibullus, iv. ii. 13.
 “ *Talis in æterno felix Vertumnus Olympo.*” T. WARTON.

Ver. 25. *Addideratque iras, sed et has decuisse putares,*] This reminds us of what Olivia says, of the supposed boy, with whom she falls in love, *Twelfth Night*, A. iii. S. i.

“ O, what a deal of scorn looks beautiful
 “ In the contempt and anger of his lip.”

Compare Anacreon’s *Bathyllus*, xxviii. 12. And Theocritus, ΕΡΑΣΤΗΣ, *Idyll.* xviii. 14.

— Ἀλλὰ καὶ θτως
 Ήν παλός· ἐξ ὄργας ἐρεθίζετο μᾶλλον ἐρασάς.

And Shakespeare’s *Venus and Adonis*, edit. 1596.

“ Which bred more beautie in his angrie eyes.”

We find also the same idea in his *Ant. and Cleop.* i. i.

— “ Fye, wrangling queen !
 “ Whom every thing becomes: to chide, to laugh,
 “ To weep; whose every passion fully strives
 “ To make itself, in thee, fair and admir’d !”

T. WARTON.

See also Statius, ix. 704.

— “ multūmque feveris
 “ Asperat ora minis, sed frontis servat honorem
 “ *Ira decens.*” TODD.

“ Et faciam vero per tua damna fidem. 30
 “ Ipse ego, si nescis, strato Pythonē superbū
 “ Edomui Phœbum, cessit et ille mihi ;
 “ Et quoties meminit Peneidos, ipse fatetur
 “ Certius et gravius tela nocere mea. 34
 “ Me nequit adductum curvare peritius arcum,
 “ Qui post terga folet vincere, Parthus eques :
 “ Cydoniūsque mihi cedit venator, et ille
 “ Inscius uxori qui necis author erat.
 “ Est etiam nobis ingens quoque vietus Orion,
 “ Herculeāque manus, Herculeūsque comes.
 “ Jupiter ipse licet sua fulmina torqueat in me,
 “ Hærebunt lateri spicula nostra Jovis.
 “ Cætera, quæ dubitas, melius mea tela docebunt,
 “ Et tua non leviter corda petenda mihi. 44
 “ Nec te, stulte, tuæ poterunt defendere Musæ,

Ver. 37. *Cydoniūsque mihi &c.]* Perhaps indefinitely as the *Parthus eques*, just before. The Cydonians were famous for hunting, which implies archery. Ovid has, *Metam.* viii. 22. “ *Cydoniāsque pharetras.*” And Callimachus, ΚΥΔΩΝΙΟΝ τόξον, *Hymn. Dian.* v. 81. If a person is here intended, he is most probably Hippolytus. Cydon was a city of Crete. See Euripides, *Hippol.* v. 18. But then he is mentioned here as an archer. Virgil ranks the Cydonians, with the Parthians, for their skill in the bow. *Aen.* xii. 852. T. WARTON.

Ibid. ————— et ille &c.] Cephalus, who unknowingly shot his wife Procris. T. WARTON.

Ver. 39. *Est etiam nobis ingens quoque vietus Orion,]* Orion was also a famous hunter. But for his amours we must consult Ovid, *Art. Amator.* i. 731.

“ Pallidus in Lyricen fylvis errabat Orion.”

See Parthenius, *Erotic*, cap. xx. T. WARTON.

“ Nec tibi Phœbæus porriget anguis opem.”
 Dixit; et, aurato quatiens mucrone sagittam,
 Evolat in tepidos Cypridos ille sinus.
 At mihi risuro tonuit ferus ore minaci,
 Et mihi de puerō non metus ullus erat. 50
 Et modò quā nostri spatiantur in urbe Quirites,

Ver. 46. “ *Nec tibi Phœbæus porriget anguis opem*.] “ No medicine will avail you. Not even the serpent, which Phœbus sent to Rome to cure the city of a pestilence.” Ovid, *Metam.* xv. 742.

“ Huc se de Latiā pinu *Phœbeius anguis*
 “ Contulit, &c.”

Where see the fable at large. T. WARTON.

Ver. 47. *Dixit; et, aurato quatiens mucrone sagittam,*
 Evolut in tepidos Cypridos ille sinus] Statius, *Syl. I.*
 ii. 103.

“ Dixerat, et tenera matris cervice pependit
 “ Blandus, et admotis tepefecit pectora pennis.”

RICHARDSON.

Ibid. ————— *aurato quatiens mucrone sagittam*,] So, in *Parad. Loft*, B. iv. 763.

“ Here Love his golden shafts employs, here lights
 “ His constant lamp, and waves his purple wings.”

Where, by the way, as Mr. Steevens has observed to me, there is a palpable imitation of Jonson, *Hymenæi*, vol. v. p. 291.

“ Marriage Love’s object is, at whose bright eyes
 “ He lights his torches, and calls them his skies;
 “ For her he wings his shoulders, &c.”

But our author has a reference to Ovid’s Cupid, who has a golden dart with a sharp point, which is attractive; and one of lead and blunted, which is repulsive, *Metam.* i. 470. “ *Quod facit, auratum est, et cuspidē fulget acuta.*” So again, of faithless love, “ Straight his [Love’s] arrows lose their golden heads,” *Divorce.* B. i. ch. vi. T. WARTON.

Et modò villarum proxima rura placent.
 Turba frequens, faciéque simillima turba dearum,
 Splendida per medias itque reditque vias :
 Auctáque luce dies gemino fulgore coruscat ; 55

The passage of Jonson, cited in the preceding note, is an imitation of Tibullus :

“ Illius ex oculis, quum vult accendere divos,
 “ Accendit geminas lampadas acer Amor.”

JOHN WARTON.

Ver. 53. *Turba &c.]* See *El.* i. 53. In Milton's youth the fashionable places of walking in London, were Hyde-Park, and Gray's-Inn walks. This appears from sir A. Cokain, Milton's contemporary, *Poems*, Lond. 1662. 12mo. Written much earlier. A young lady, he says, p. 35.

“ Frequentes the theaters, *Hide Park*, or els talkes
 “ Away her precious time in *Gray's Inn walkes.*”

See also, p. 38, p. 39, and p. 48. T. WARTON.

Hide Park was rendered attractive also by races. See Gayton's *Notes on Don Quixote*, 1654, p. 44. But the fashionable places of walking were not in Milton's youth confined, as Mr. Warton would insinuate, to *Hide Park* and *Gray's Inn*. For, see *Parthenia Sacra*, published in 1633, under the Discourse of the Garden, p. 11. “ I speake not heer of the *Couent-Garden*, the *Garden of the Temple*, nor that of the *Charter-house*, or of *Grayes-Inne Walkes*, to be had and enjoyed at home ; nor of the *Garden of Padua*, &c.” TODD.

Ver. 55. *Auctáque luce dies &c.]* Spenser, describing Britomart “ onely venting up her umbrië, and so letting her goodly visage to appere,” most elegantly compares her beauty to the moon shining through a cloud in darkesome night, and concludes with a couplet which was evidently now in Milton's memory. See *Faer. Qu.* iii. i. 43.

“ Such was the beautie and the shining ray,
 “ With which fayre Britomart gave light unto the day.”

TODD.

Fallor? An et radios hinc quoque Phœbus
habet?

Hæc ego non fugi spectacula grata feverus;
Impetus et quò me fert juvenilis, agor;
Lumina luminibus malè providus obvia misi,
Neve oculos potui continuuisse meos. 60

Unam fortè aliis supereminuisse notabam;
Principium nostri lux erat illa mali.
Sic Venus optaret mortalibus ipsa videri,
Sic regina deūm conspicienda fuit.

Hanc memor objecit nobis malus ille Cupido,
Solus et hos nobis texuit ante dolos. 66

Nec procul ipse vafer latuit, multæque sagittæ,
Et facis à tergo grande pependit onus:
Nec mora; nunc ciliis hæsit, nunc virginis ori;
Insilit hinc labiis, infidet inde genis: 70

Et quascunque agilis partes jaculator oberrat,
Hei mihi! mille locis pectus inerme ferit.
Protinus insoliti subierunt corda furores;
Uror amans intus, flammâque totus eram.

Interea, misero quæ jam mihi sola placebat, 75
Ablata est oculis, non redditura, meis.
Ast ego progredior tacitè querebundus, et excors,
Et dubius volui sæpe referre pedem.
Findor, et hæc remanet: sequitur pars altera
votum,
Raptâque tam subitò gaudia flere juvat. 80

Ver. 76. ————— *non redditura,*] He saw the unknown lady, who had thus won his heart, but once. The fervour of his love is inimitably expressed in the following lines. TODD.

Sic dolet amissum proles Junonia cœlum,
 Inter Lemniacos præcipitata focos :
 Talis et abreptum solem respexit, ad Orcum
 Vectus ab attonitis Amphiaräus equis.
 Quid faciam infelix, et luctu victus ? Amores
 Nec licet inceptos ponere, neve sequi. 86
 O utinam, spectare semel mihi detur amatos
 Vultus, et coram tristia verba loqui !
 Forsitan et duro non est adamante creata,
 Fortè nec ad nostras surdeat illa preces ! 90
 Crede mihi, nullus sic infeliciter arsit ;
 Ponar in exemplo primus et unus ego.
 Parce, precor, teneri cùm sis deus ales amoris,
 Pugnent officio nec tua facta tuo. 94
 Jam tuus O ! certè est mihi formidabilis arcus,

Ver. 84. *Vectus ab attonitis Amphiaraus equis.*] An echo to a pentameter in Ovid, *Epiſt. Pont.* iii. i. 52.

“ Notus humo meritis *Amphiaraus equis.*”

See Statius, *Theb.* vii. 821.

“ Illum ingens haurit specus, et transire parantes
 “ Mergit equos ; non arma manu, non frena remisit :
 “ Sicut erat, rectos desert in Tartara currus ;
 “ Respexitque cadens cœlum, campumque coire
 “ Ingemuit, &c.”

The application is beautiful from a young mind teeming with classical history and imagery. The allusion, in the last couplet, to Vulcan, is perhaps less happy, although the compliment is greater. In the example of Amphiaraus, the sudden and striking transition from light and the sun to a subterraneous gloom, perhaps is more to the poet's purpose. T. WARTON.

Ver. 89. *Forſitan et duro non est adamante creata,*] See Theocritus, *Idyll.* iii. 39.

Kai ne μέτως ποτίδαι εἴπει οὐκ ἀδημαρτυραῖται ιστί. TODD:

Nate deâ, jaculis, nec minùs igne, potens:
 Et tua fumabunt nostris altaria donis,
 Solus et in superis tu mihi summus eris.
 Deme meos tandem, verùm nec deme, furores;
 Nescio cur, miser est suavitèr omnis amans :
 Tu modò da facilis, posthæc mea siqua futura est,
 Cuspis amatueros figat ut una duos. 102

Ver. 99. *Deme meos tandem, verùm nec deme, furores;*

Nescio cur, miser est suavitèr omnis amans :] There never was a more beautiful description of the irresolution of love. He wishes to have his woe removed, but recalls his wish; preferring the sweet misery of those who love. Thus Eloisa wavers, in Pope's fine poem :

“ Unequal task ! a passion to resign,

“ For hearts so touch'd, so pierc'd, so lost, as mine.”

TODD.

HÆC ego mente olim lævâ, studiōque supino,
 Nequitiæ posui vana trophæa meæ.
 Scilicet abreptum sic me malus impulit error,
 Indocilisque ætas prava magistra fuit : 5
 Donèc Socraticos umbrosa Academia rivos
 Præbuit, admissum dedocuitque jugum.
 Protinus, extinctis ex illo tempore flammis,
 Cincta rigent multo pectora nostra gelu.
 Unde suis frigus metuit puer ipse sagittis,
 Et Diomedeam vim timet ipsa Venus.* 10

Ver. 1. *Hæc ego &c.*] The elegiack poets were among the favourite classical authors of Milton's youth, *Apol. Smectymn.* " Others were the smooth Elegiack Poets, whereof the schools are not scarce: whom, both for the pleasing sound of their *numerous* writing, which in imitation I found most easy, and most agreeable to nature's part in me; and for their matter, which what it is, there be few who know not, I was so allured to read, that no recreation came to me better welcome," *Profe-*
works, vol. i. 100. T. WARTON.

Ver. 3. ——— *sic me malus impulit error,*] Suggested perhaps by Virgil, *Ecl. viii. 41.*

——— " *ut me malus abstulit error!*" TODD.

Ver. 10. *Et Diomedeam vim timet ipsa Venus.*] Ovid makes this sort of allusion to Homer's incident of Venus wounded by Diomed. In the beginning of the *Remedy of Love*, Ovid with great liveliness introduces Cupid alarmed at such a title, and anticipating hostilities. But with equal liveliness the poet apologises and explains, v. 5.

" Non ego Tydides, à quo tua faucia mater
 " In liquidum rediit æthera, Martis equis."

See also *Metam. xiv. 491.* And *Epist. Pont. ii. ii. 13.* These

lines are an epilogistick palinode to the last Elegy. The Socratick doctrines of the shady Academe soon broke the bonds of beauty. In other words, his return to the university. They were probably written, when the Latin poems were prepared for the pres in 1645. T. WARTON.

* Milton here, at an early period of life, renounces the levities of love and gallantry. This was not the case with Buchanan, who unbecomingly prolonged his *amorous descent* to graver years, and who is therefore obliquely censured by Milton in the following passage of *Lycidas*, hitherto not exactly understood, v. 67.

“ Were it not better done, *as others use*,
“ To sport with *Amaryllis* in the shade
“ Or with the *tangles* of *Neæra's hair*? ”

The *Amaryllis*, to whom Milton alludes is the *Amaryllis* of Buchanan, the subject of a poem called *Desiderium Lutetiae*, a fond address of considerable length from an importunate lover. See *Silvae*, iii. tom. ii. p. 50. *Opp. Eding.* 1715. fol. It begins,

“ O formosa *Amarylli*, tuo jam septima bruma
“ Me procul aspectu, &c.”

It is allowed, that the common poetical name, *Amaryllis*, might have been naturally and accidentally adopted by both poets; nor does it at first sight appear, that Milton used it with any restrictive or implicit meaning. But Buchanan had another mistress whom he calls *Neæra*, whose golden hair makes a very splendid figure in his verses, and which he has complimented more than once in the most hyperbolical style. In his last Elegy, he raises the following extravagant fiction on the luxuriant *tangles* of this lady's hair. Cupid is puzzled how to subdue the icy poet. His arrows can do nothing. At length, he hits upon the stratagem of cutting a golden lock from Neæra's head, while she is asleep, with which the poet is bound; and, thus *entangled*, he is delivered a prisoner to Neæra, *El. ix.* p. 46. ut supr.

“ Fervida, tot telis, non proficientibus, ira
“ Fugit ad auxilium, dia Neæra, tuum;

“ Et capiti affistens, te dormitante, *capillum*
 “ *Aureolum flavæ* tollit ab *orbe comeæ*:
 “ Et mihi ridenti (quis enim non talia *vincla*
 “ Rideat?) arridens brachia vinxit Amor;
 “ Luctantemque diu, sed frustrâ, evadere, traxit
 “ *Captivum, dominæ restituitque meæ.*”

This fiction is again pursued in his Epigrams. Lib. i. xlvi.
p. 77. ibid.

“ Liber eram, vacuo mihi cùm sub corde Neæra
 “ Ex oculis fixit spicula missa suis:
 “ Deinde unam evellens ex *auricomante capillum*
 “ Vertice, captivis *vincla* dedit manibus:
 “ Risi equidem, fateor, vani ludibria *nexus*,
 “ *Hoc laqueo* facilem dum mihi spero fugam:
 “ Ast ubi tentanti spes irrita cessit, *akenis*
 “ Non fecus ac *manicis* implicitus gemui.
 “ Et modo membra *pilo vinctus miser* abstrahor uno.”

And to this Neæra many copies are addressed both in Buchanan's Epigrams, and in his Hendecasyllabicks. Milton's insinuation, *as others use*, cannot therefore be doubted. “ Why should I strictly meditate the thankless muse, and write sublime poetry which is not regarded? I had better, like some other poets, who might be more properly employed, write idle compliments to Amaryllis and Neæra.” Perhaps the old reading, “ *Hid in the tangles of Neæra's hair,*” tends to confirm this sense. It should be remembered that Buchanan was now a popular and familiar modern Latin clæfick, and that Milton was his rival in the same mode of composition. And, of our author's allusions to him, instances have before occurred, and will occur again. I am obliged to an unknown critick, for the leading idea of this very just and ingenious elucidation of a passage in *Lycidas*.

T. WARTON.

The *Amaryllis* of Buchanan is not his mistress: It is the name by which he obviously describes the city of Paris; to which he repeatedly professes his attachment in his writings. See also the Life of Buchanan, prefixed to the Edinburgh edition of his Works, Fol. vol. i. p. 5. “ *Cæterum Lutetiam ab eo relictam anno altèm 1545, nec postea conspectam ad annum usque 1553, oftendit silva iii cui titulus est DESIDERIUM LUTETIE.* Ejus enim

initio se *Lutetiā*, quam *pastorali more AMARYLLIDA* vocat, septem annis abfuisse testatur, ita canens,

*O formosa AMARYLLI, tuo jam septima bruma
Me procul aspectu, &c."*

In the same poem he is supposed to intend, under the pastoral names of Lycisca and Melænis, Lisbon and Coimbra. Milton's *Amaryllis*, then, must be considered as not exactly applicable to the *Amaryllis* of Buchanan. Topp.

EPIGRAMMATUM

LIBER.

EPIGRAMMATUM

LIBER.

I. IN PRODITIONEM BOMBARDICAM.

CUM simul in regem nuper satrapásque Britannos

Aufus es infandum, perfide Fauxe, nefas,
Fallor? An et mitis voluisti ex parte videri,
Et pensare malâ cum pietate scelus?

Scilicet hos alti missurus ad atria cœli, 5

Sulphureo curru, flammivolisque rotis:
Qualiter ille, feris caput inviolabile Parcis,
Liquit Iordanios turbine raptus agros.

II. In eandem.

SICCINE tentâsti cœlo donâsse Iäacobum,

Quæ septemgeminio, Bellua, monte lates?

Ni meliora tuum poterit dare munera numen,
Parce, precor, donis infidiosa tuis.

Ver. 2. Quæ septemgeminio, Bellua, &c.] The Pope, called
in the theological language of the times *The Beast*.

T. WARTON.

Ille quidem sine te confortia serus adivit 5
 Astra, nec inferni pulveris usus ope.
 Sic potius fœdos in cœlum pelle cucullos,
 Et quot habet brutes Roma profana deos :
 Namque hac aut aliâ nisi quemque adjuveris arte,
 Crede mihi, cœli vix bene scandet iter. 10

III. *In eandem.*

PURGATOREM animæ derisit Iacobus ignem,
 Et sine quo superum non adeunda domus.
 Frenduit hoc trinâ monstrum Latiale coronâ,
 Movit et horrificum cornua dena minax.
 “Et nec inultus,” ait, “temnes mea sacra,
 Britanne : 5
 “Supplicium, spretâ relligione, dabis.
 “Et, si stelligeras unquam penetraveris arces,
 “Non nisi per flamas triste patebit iter.”
 O quâm funesto cecinisti proxima vero,
 Verbâque ponderibus vix caritura suis ! 10
 Nam prope Tartareo sublimè rotatus ab igni,
 Ibat ad æthereas, umbra perusta, plagas.

IV. *In eandem.*

QUEM modò Roma suis devoverat impia diris,
 Et Styge damnârat, Tænarióque finu :
 Hunc, vice mutatâ, jam tollere gestit ad astra,
 Et cupid ad superos evehere usque deos.

V. IN INVENTOREM BOMBARDÆ.

IAPETIONIDEM laudavit cæca vetustas,
 Qui tulit ætheream solis ab axe facem ;
 At mihi major erit, qui lurida creditur arma,
 Et trifidum fulmen, surripuisse Jovi.

Ver. 4. *Et trifidum fulmen, surripuisse Jovi.*] This thought was afterwards transferred to the *Paradise Lost*, where the fallen angels are exulting in their new invention of fire-arms, B. vi. 490.

— “ They shall fear we have disarm’d

“ The thunderer of his only dreaded bolt.” T. WARTON.

Compare, with this epigram, Drummond’s *Madrigals*, 1616. The Cannon :

“ When first the cannon, from her gaping throte,
 “ Against the heauen her roaring sulphure shote,
 “ Jove, waken’d with the noise, did ask, with wonder,
 “ What mortal wight had stoln from him his thunder ?”

TODD.

VI. *Ad LEONORAM Romæ canentem.* *

ANGELUS unicuique suus, sic credite gentes,
 Obtigit æthereis ales ab ordinibus.
Quid mirum, Leonora, tibi si gloria major?
 Nam tua præsentem vox sonat ipsa Deum,

* Adriana of Mantua, for her beauty farnamed the Fair, and her daughter *Leonora Baroni*, the lady whom Milton celebrates in these three Latin Epigrams, were esteemed by their contemporaries the finest singers in the world. Giovanni Battista Doni, in his book *De præstantia Musicæ veteris*, published in 1647, speaking of the merit of some modern vocal performers, declares that Adriana, or her daughter Leonora, would suffer injury by being compared to the ancient Sappho. B. ii. p. 57. There is a volume of Greek, Latin, Italian, French, and Spanish, poems in praise of Leonora, printed at Rome, entitled “*Applausi poetici alle glorie della Signora LEONORA BARONI.*” Nicias Erythreus, in his *Pinacotheca*, calls this collection the *Theatrum* of that exquisite Songstress Eleonora Baroni, “in quo, omnes hīc Romæ quotquot ingenio et poeticæ facultatis laude præstant, carminibus, cum Etruscè tum Latinè scriptis, singulari ac propè divino mulieris illius canendi artificio, tamquam faustos quosdam clamores et plausus edunt, &c.” *Pinac.* ii. p. 427. Lips. 1712. 12mo. In the *Poesie Liriche* of Fulvio Testi, there is an encomiastick Sonnet to Leonora, *Poef. Lyr.* del Conte Fulvio Testi, Ven. 1691. p. 361.

“ Se l’ angioletta mia tremolo, e chiaro, &c.”

M. Maugars, Priour of S. Peter de Mac at Paris, king’s interpreter of the English language, and in his time a capital practitioner on the viol, has left this eulogy on Leonora and her mother, at the end of his judicious *Discours sur la Musique d’ Italia*, printed with the life of Malherbe, and other treatises, at Paris, 1672. 12mo. “ Leonora has fine parts, and a happy judgement in distinguishing good from bad musick: she understands it perfectly well, and even composes, which makes her absolute mistress of what she sings, and gives her the most exact pronunciation and

Aut Deus, aut vacui certè mens tertia cœli, 5
Per tua secretò guttura serpit agens;

expression of the sense of the words. She does not pretend to beauty, yet she is far from being disagreeable, nor is she a coquet. She sings with an air of confident and liberal modesty, and with a pleasing gravity. Her voice reaches a large compass of notes, is just, clear, and melodious; and she softens or raises it without constraint or grimace. Her raptures and sighs are not too tender; her looks have nothing impudent, nor do her gestures betray any thing beyond the reserve of a modest girl. In passing from one song to another, she shews sometimes the divisions of the inharmonick and chromatick species with so much air and sweetnes, that every hearer is ravished with that delicate and difficult mode of singing. She has no need of any person to assist her with a theorbo or viol, one of which is required to make her singing complete; for she plays perfectly well herself on both those instruments. In short, I have been so fortunate as to hear her sing several times above thirty different airs, with second and third stanzas of her own composition. But I must not forget, that one day she did me the particular favour to sing with her mother and her sister: her mother played upon the lute, her sister upon the harp, and herself upon the theorbo. This concert, composed of three fine voices, and of three different instruments, so powerfully captivated my senses, and threw me into such raptures, that I forgot my mortality, *et crus etre déjà parmi les anges, jouissant des contentemens des bienherueux.*" See Bayle, *Dict. Baroni. Hawkins, Hist. Mus. iv. 196.* To the excellence of the mother Adriana on the lute, Milton alludes in these lines of the second of these three Epigrams, v. 4.

“ *Et te Pieriā sensisset voce canentem*

“ *Aurea maternæ fila movere lyrae.*”

When Milton was at Rome, he was introduced to the concerts of Cardinal Barberini, afterwards Pope Urban the eighth, where he heard Leonora sing and her mother play. It was the fashion for all the ingenious strangers, who visited Rome, to leave some verses on Leonora. See the *Canzone*, before. And *Sonn. iv. Pietro Della Valle*, who wrote, about 1640, a very judicious *Discourse* on the musick of his own times, speaks of the fanciful and masterly style in which Leonora touched the arch-lute to

Serpit agens, facilisque docet mortalia corda
 Sensim immortali affuescere posse fono.
 Quod si cuncta quidem Deus est, per cunctaque
 fufus,
 In te unâ loquitur, cætera mutus habet. 10

her own accompaniments. At the same time, he celebrates her sister Caterine, and their mother Adriana. See the works of Battista Doni, vol. ii. at Florence, 1763. T. WARTON.

The Cardinal Barberini, to whom Milton was introduced, was Francesco Barberini, one of the nephews to Urban; and the Cardinal patron of the English, as I have related in the Life of the poet. Sir John Hawkins, in his *Hist. of Musick*, vol. iv. p. 185, seems to have led Mr. Warton into the mistake of asserting that Milton was introduced to Cardinal Barberini, afterwards Pope Urban the eighth. When Milton was at Rome, Urban had filled the papal chair sixteen years.

Fulvio Testi, I should add, has another poem of considerable length and remarkable elegance, inscribed "Alla Signora Leonora Baroni, Dama celebre per la sua impareggiabile eccellenza nella Musica.

" Che inevitabili sono le saette d' Amore,
 " Faftosetta Sirena,
 " Che da' Partenopei liti odorosi
 " Sù la Romana arena
 " Sei venuta a turbar gl' altrui riposi,
 " E con la dolce pena
 " Del diuin canto, e de' begli occhi ardenti,
 " In martirio di gioia il cuor tormenti.
 " Scema de la superba
 " Tua libertà, &c."

Poesie del Sig. F. Testi, Milan, 1658. Parte 1.^{ma} p. 175.

To the "Teagene, Poema del Cavalier Gio. Battista Basile, &c." 4to. Rom. 1637, are also prefixed two Sonnets; the first by A. Barbazza, in praise of the author, "e s' allude al canto della Signora Leonora Baroni, sua nipote;" the other by F. della Corgna, & "si allude alla virtu, e bellezza, della Signora Leonora Baroni, &c." TODD.

VII. *Ad eundem.*

ALTERA Torquatum cepit Leonora poetam,
Cujus ab infano celsit amore furens.

Ver. 1. *Altera Torquatum cepit Leonora]* In the circumstantial account of the *Life of Tasso* written by his friend and patron G. Battista Manso, mention is made of three different Ladies of the name of *Leonora*, of whom Tasso is there said to have been successively enamoured, *Gier. Lib. edit. Haym, Lond. 4to. 1724.* p. 23. The first was Leonora of Este, sister of Alphonso, Duke of Ferrara, at whose court Tasso resided. This Lady, who was highly accomplished, lived unmarried with her elder sister D. Lucretia, who had been married, but was separated from her husband the Duke of Urbino. The Countess San Vitale was the second Leonora, to whom Tasso was said to be much attached, p. 26. Manso relates, that the third Leonora was a young lady in the service of the Princess of Este, who was very beautiful, and to whom Tasso paid great attention, p. 27. He addressed many very elegant Love-verses to each of these three different Ladies; but as the pieces addressed to Leonora Princess of Este have more *Passion* than *Gallantry*, it may justly be inferred, notwithstanding the pains he took to conceal his affection, that she was the real favourite of his heart. Among the many remarks that have been made on the *Gierusalemme Liberata* of Tasso, I do not remember to have seen it observed, that this great poet probably took the hint of his fine subject, from a book very popular in his time, written by the celebrated Benedetto Accolti, and entitled, “*DE BELLO A CHRISTIANIS CONTRA BARBAROS GESTO, pro Christi Sepulchro et Judæā recuperandis,* Lib. iv. *Venetiis per Bern. Venetum de Vitalibus.* 1532.” 4to. It is dedicated to Piero de’ Medici. Jos. WARTON.

This allusion to Tasso’s Leonora, and the turn which it takes, are inimitably beautiful. T. WARTON.

Mr. Walker is of opinion, that Tasso was imprisoned by Alphonso, on account of his ambitious love; but that, without any criminal passion, the Princess Leonora was not insensible to the talents, accomplishments, and personal charms, of the poet. See *Hist. Memoir on Italian Tragedy*, p. 128.

Ah ! miser ille tuo quantð feliciùs ævo
 Perditus, et propter te, Leonora, foret !
 Et te Pieriâ sensislet voce canentem 5
 Aurea maternæ fila movere lyræ !
 Quamvis Dircæo torfisset lumina Pentheo
 Sævior, aut totus desipuisse iners,
 Tu tamen errantes cæcâ vertigine sensus
 Voce eadem poteras composuisse tuâ ; 10
 Et poteras, ægro spirans sub corde, quietem
 Flexanimo cantu restituisse fibi.

Whatsoever grounds there were for censure in regard to this amour, says an ingenious biographer of Tasso; “the Prince's Leonora's case in this conjuncture,” he adds, “was highly to be pitied. 'Twere barbarous not to employ her interest in his favour; and to find him always used the worse for it, was a wretched dilemma to which unfortunate lovers are often reduced.” Then he relates, (what may serve as an illustration of the context before us,) that “Tasso had from a child a spice of madness in his constitution; as those of excessive, or, as they have been called, of immoderate parts usually have.—The loss of the duke's favour, a gloomy apartment in the prigione di Santa Anna, and a tedious solitude coinciding with his temperament, got the better of that understanding which had been the admiration of mankind, &c.” Layng's Life of Tasso, 4to. 1748. pp. 71—74. Prefixed also to Doyne's Translation of Tasso's Gier. Lib. 1761. TODD.

Ver. 6. *Aurea maternæ fila movere lyræ !*] Compare Buchanan, *Eleg.* vii. edit. supr. p. 44.

“ *Aureaque Orpheæ fila fuisse lyræ.*” TODD.

Ver. 7. For the story of Pentheus, a king of Thebes, see Euripides's *Bacchæ*, where he sees two suns, &c. v. 916. Theocritus, *Idyll.* xxvi. Virgil *Æn.* iv. 469. But Milton, in *torfisset lumina*, alludes to the rage of Pentheus in Ovid, *Metam.* iii. 577.

“ *Aspicit hunc oculis Pentheus, quos ira tremendos*

“ *Feccrat.*” T. WARTON.

VIII. *Ad eandem.*

CREDULA quid liquidam Sirena, Neapol,
jactas,
Claráque Parthenopes fana Achelöiados;
Littoreámque tuâ defunctam Naiada ripâ,
Corpora Chalcidico sacra dedisse rogo?
Illa quidèm vivitque, et amœnâ Tibridis undâ
Mutavit rauci murmura Pausilipi. 6
Illic, Romulidum studiis ornata secundis,
Atque homines cantu detinet atque deos.

Ver. 1, 2. Parthenope's tomb was at Naples: she was one of the Syrens. See *Comus*, v. 878. She is called *Parthenope Archeloius*, in *Silius Italicus*, xii. 35. *Chalcidicus* is elsewhere explained. See *Epitaph. Damon.* v. 182. T. WARTON.

Compare also *Apollonius Rhodius*, one of Milton's favourite poets, *Argon.* iv. 892.

Ἐθα λίγεισι
Σειρῆνες σίροντ' ΑΧΕΛΩΙΔΕΣ ἡδεῖησι
Θέλγυσσαι μολπῆσιν, κ. τ. λ. TODD.

Ver. 6. ————— *Pausilipi.*] The grotto of Pausilipo Milton no doubt had visited with delight; of which Sandys had written, that it “ passe vnder the mountaine for the space of fixe hundred paces, some say a mile; affoarding a delightfull passage to such as passe betweene Naples and Putzol, or that part of Italy; receiuing so much light from the ends and tunnell in the middle, which letteth in day from the toppe of the high mountaine, as is sufficient for direction. Throughout hewne out of the living rocke: paued under foote, and being so broad that three carts with ease may passe each by other.” *Travels*, edit. 1615, p. 263. TODD.

IX. *In SALMASII HUNDREDAM.**

QUIS expedivit Salmasio suam *Hundredam*,
Picámque docuit verba nostra conari?

* This Epigram is in Milton's *Defensio* against Salmasius; in the translation of which by Richard Washington, published in 1692, the Epigram is thus anglicised, p. 187.

“ Who taught Salmasius, that French chattering pye,
“ To aim at English, and *Hundreda* cry?
“ The starving rascal, flush'd with just a *hundred*
“ English Jacobusses, *Hundreda* blunder'd :
“ An outlaw'd king's last stock.—A hundred more
“ WOULD make him pimp for the Antichristian whore;
“ And in Rome's praise employ his poison'd breath,
“ Who threaten'd once to stink the pope to death.”

Washington's translation of the *Defensio* was published after his death, as we learn from the Preface: He had translated it, “ partly for his own private entertainment, and partly to gratifie one or two of his friends, without any design of making it publick, and is since deceased.” Toland admitted it into his edition of Milton's Prose-Works, in 1698. Dr. Birch has also reprinted it. Toland describes Mr. Washington, “ *of the Temple*,” Life of Milton, fol. ed. p. 31, where he cites both Milton's epigram and the English version.

Salmasius is here ridiculed by Milton for attempting, not very happily indeed, to turn into Latin some of our forensick phrases, as the *County-Court*, *Hundred*, &c. “ Iam Anglicismis tuis magnoperè delectamur, COUNTIE COURT, THE TURN, HUNDREDA; mirâ nempè docilitate centenos Iacobæos tuos Anglice numerare didicisti.” *Defens.* cap. viii,

The publisher of Washington's translation adds, at the end of this book, his advice to “ such readers, as may perhaps receive impressions from what they may read here, [in the *Defensio*,] injurious to the memory of king Charles the first, to consult” those books of which he gives a list: in which “ they will find vindications of his sacred majesty from such-like aspersions.”

Magister artis venter, et Jacobæi
 Centum, exulantis viscera marfupii regis.
 Quod si dolosi spes refulserit nummi,
 5
 Ipse, Antichristi qui modò primatum Papæ
 Minatus uno est dissipare sufflatu,
 Cantabit ultrò Cardinalitium melos.

Ver. 4. King Charles the second, now in exile, and sheltered in Holland, gave Salmasius, who was a professor at Leyden, one hundred Jacobuses to write his Defence, 1649. Wood asserts that Salmasius had no reward for his book. He says, that at Leyden, the King sent doctor Morley, afterwards bishop, to the apologist, with his thanks, "but not with a purse of gold, as John Milton the impudent lyer reported," *Athen. Oxon.* ii. 770. T. WARTON.

Ver. 6. This topick of ridicule, drawn from the poverty of the exiled king, is severely reprobated by doctor Johnson, as what "might be expected from the savageness of Milton." *Life of Addison.* Oldmixon, he adds, had meanness enough to delight in bilking an alderman of London, who had more money than the Pretender. T. WARTON.

Ver. 8. This Epigram, as Mr. Warton observes, is an imitation of part of the Prologue to Persius's Satires.

" Quis expedivit psittaco suum χαῖρε,
 " Picásque docuit nostra verba çonari ?
 " Magister artis, ingenîque largitor
 " Venter, negatas artifex sequi voces.
 " Quod si dolosi spes refulserit nummi,
 " Corvos poetas & poetrias picas
 " Cantare credas Pegaseum melos."

There is an imitation of this Prologue, I may add, in the *Utopia, seu Sales Musici Jac. Bidermani, &c.* 12mo, 1640. lib. i. pp. 28, 29. Topp.

X. *In SALMASIUM.* *

GAUDETE scombro, et quicquid est piscium
falo,

Qui frigidâ hyeme incolitis algentes freta!

Vestrûm misertus ille Salmasius, Eques

Bonus, amicire nuditatem cogitat;

Chartæque largus apparat papyrinos

5

Vobis cucullos, præferentes Claudi

Insignia, noménque et decus, Salmasii:

Gestetis ut per omne cetarium forum

Equitis clientes, scriniis mungentium

* This is in the *Defensio secunda*. It is introduced with the following ridicule on Morus, the subject of the next Epigram, for having predicted the wonders to be worked by Salmasius's new edition, or rather reply. "Tu igitur, ut piscius illus anteambulo, præcurris Balænam Salmasium." Mr. Steevens observes, that this is an idea analogous to Falstaff's "Here do I walk before thee, &c," although reversed as to the imagery.

T. WARTON.

Ver. 7. Mr. Warton observes, that Milton here sneers at a circumstance which was true: Salmasius was really of an ancient and noble family.—I may add, that Milton seems fond of sneering at Salmasius's rank, as an "eques." He was presented with the order of St. Michael, by Louis XIII. Thus Milton calls him "mancipium equestre," Defens. cap. v. Again, "Q equitem ergastularium & mangonem," &c. Ib. cap. vi. TODD.

Ver. 9. *Cubito mungentium*, a cant appellation among the Romans for *Fishmongers*. It was said to Horace, of his father, by way of laughing at his low birth, "Quoties ego vidi patrem tuum cubito emungentem?" Sueton. *Vit. Horat.* p. 525. Lips. 1748. Horace's father was a seller of fish. The joke is, that

Cubito virorum, et capsulis, gratissimos. * 10

the sheets of Salmasius's new book, would be fit for nothing better than to wrap up fish; that they should be consigned to the stalls and shelves of fishmongers. He applies the same to his *Confuter* who defended episcopacy, *Apol. Smeclymn.* §. viii. " Whose best folios are predestined to no better purpose, than to making winding sheets in Lent for pilchards." T. WARTON.

* Christina, queen of Sweden, among other learned men who fed her vanity, had invited Salmasius to her court, where he wrote his *Defensio*. She had pestered him with Latin letters seven pages long, and told him she would set out for Holland to fetch him, if he did not come. When he arrived, he was often indisposed on account of the coldness of the climate: and on these occasions, the queen would herself call on him in a morning; and, locking the door of his apartment, used to light his fire, give him breakfast, and stay with him some hours. This behaviour gave rise to scandalous stories, and our critick's wife grew jealous. It is seemingly a slander, what was first thrown out in the *Mercurius Politicus*, that Christina, when Salmasius had published his work, dismissed him with contempt, as a parasite and an advocate of tyranny. See also Milton against More, *Prose-works*, ii. 317. 329. and Philips, *ibid.* p. 397. But the case was, to say nothing that Christina loved both to be flattered and to tyrannise, Salmasius had now been long preparing to return to Holland, to fulfil his engagements with the university of Leyden: she offered him large rewards and appointments to remain in Sweden, and greatly regretted his departure. And on his death, very shortly afterwards, she wrote his widow a letter in French, full of concern for his loss, and respect for his memory. See his *Vita* and *Epistolæ*, by Ant. Clementius, pp. 52, 71. Lugd. Bat. 1656. 4to. Such, however was Christina's levity, or hypocrisy, or caprice, that it is possible she might have acted inconsistently in some parts of this business. For what I have said, I have quoted a good authority. It appears indeed from some of Vossius's Epistles, that at least she commended the wit and style of Milton's performance: merely perhaps for the idle pleasure of piquing Salmasius. See Burman's *Syllag. Epistol.* vol. iii. p. 196, 259, 270, 271, 313, 663, 665. Of her majesty's ostentatious or rather accidental attentions to

learning, some traits appear in a letter from Cromwell's envoy at Upsall, 1653. Thurlow's *State-Papers*, vol. ii. 104. "While she was more bookishly given, she had it in her thoughts to institute an Order of Parnassus; but shee being of late more addicted to the court than scholars, and having in a pastoral comedie herselue acted a shepheardesse part called Amaranta: shee in the creation invests with a scarfe, &c." Her learned schemes were sometimes interrupted by an amour with a prime minister, or foreign ambassadour: unless perhaps any of her literary sycophants had the good fortune to posseis some other pleasing arts, and knew how to intrigue as well as to write. She showed neither taste nor judgement in rewarding the degrees or kinds of the merit of the authors with which she was surrounded: and she sometimes careffed buffoons of ability, who entertained the court with a burlesque of her most favourite literary characters. It is perhaps hardly possible to read any thing more ridiculous, more unworthy of a scholar, or more disgraceful to learning itself, than Nicholas Heinlius's epistles to Christina. In which, to say nothing of the abject expressions of adulation, he pays the most servile compliments to her royal knowledge, in consulting her majesty on various matters of erudition, in telling her what libraries he had examined, what Greek manuscripts he had collated, what Roman inscriptions he had collected for her inspection, and what conjectural emendations he had made on difficult passages of the classicks. I do not mean to make a general comparison: but Christina's pretensions to learned criticism, and to a decision even in works of profound philosophical science, at least remind us of the affectations of a queen of England, who was deep in the most abstruse mysteries of theology, and who held solemn conferences with Clarke, Waterland, and Hoadly, on the doctrine of the Trinity.

See Notes on the last Epigram, *Ad Christinam, &c.* Salmasius's Reply was posthumous, and did not appear till after the Restoration; and his *Defensio* had no second edition. T. WARTON.

There are several editions of Salmasius's *Defensio*, in folio, quarto, and smaller sizes. There is also an edition of the work in French. TODD.

XI. *In MORUM.* *

GALLI ex concubitu gravidam te, Pontia,
 Mori,
 Quis benè moratam, morigerámque, neget?

* From Milton's *Defensio Secunda*, and his *Responso* to Morus's Supplement. This distich was occasioned by a report, that Morus had debauched a favourite waiting maid of the wife of Salmasius, Milton's antagonist. See Burman's *Syllog. Epist.* iii. 307. Milton pretends that he picked it up by accident, and that it was written at Leyden. It appeared first, as I think, in the *Mercurius Politicus*, a sort of newspaper published at London once a week in two sheets in quarto, and commencing in June 1649, by Marchmont Needham, a virulent but versatile party scribbler, who sometimes libelled the republicans, and sometimes the royalists, with an equal degree of scurrility; and who is called by Wood a great crony of Milton. These papers, in or after the year 1654, perhaps at the instigation of our author, contain many pasquinades on Morus. Bayle, in the article *Morus*, cites a Letter from Tanaquil Faber. Where Faber, so late as 1658, under the words *calumniolæ* and *rumusculi*, alludes to some of Morus's gallantries: perhaps to this epigram, which served to keep them alive, and was still very popular. Morus laid himself open to Milton's humour, in asserting that he mistook the true spelling of the girl's name, "Bontiam, fateor, aliud apud me manuscriptum habet. Sed prima utrobique litera, quæ sola variat, ejusdem ferè apud vos potestatis est. Alterum ego nomen, ut notius et elegantius, salvo criticorum jure, præposui." *Autor. pro se, &c. ut supr. ii. 383.* And she is called *Bontia* in a citation of this Epigram in a letter of N. Heinsius, dated 1653. *Syllog. ut supr. iii. 307.* Where says the critick, "Agnoscis in illo Ouweniani acuminis ineptias." He adds, that the Epigram was shown him by Ulac, from the London newspapers, *Gazzettis Londinenibus*, where it was preceded by this unlucky anecdote of our amorous ecclesiastick. And in another, dated 1652, "Gazettæ certè Londinenses fabel-

lam narrant lepidissimam, &c." Ibid. p. 305. Again, in a Letter from J. Vossius to H. Heinsius, dated 1652. " Mihi sanè Aethiops [Morus] multo rectius facturus fuisse videtur, si ex Ovidii tui praecepto à Domina incepisset. Minor quidem voluptas illa fuisset, sed longè majorem inivisset gratiam. Divulgata est passim hæc fabella, etiam in gazettis publicis Londinensibus. Addita etiam *Epigrammata.*" Ib. p. 649. Again, from J. Ulitius at the Hague to N. Heinsius, dated 1652. " Prodiit liber cui tit. *Clamor*, &c. Angli Morum pro autore habentes, nupero Novorum [News] Schedio cum vehementer perstrinxere, inter alia facinora objicientes adulterium cum Salmasianâ pedissequâ, dame suivante, quam hoc epigrammate notarunt, *Galli a concubitu, &c.*" Ibid. p. 746. See also p. 665. M. Colomies says, that Milton wrote, among other things against Morus, " un sanglant distique Latin dans la gazete de Londres, qui courroit alors toutes les semaines," *Bibl. Chois. A La Rochelle*, 1682. p. 19. 12mo.

In 1654, Milton published his *Defensio Secunda* above-mentioned, against Morus, or Alexander More, a Scotchman, a protestant clergyman in Languedoc, an excellent scholar, and a man of intrigue, although an admired preacher. Morus was strongly suspected to have written *Regii Sanguinis Clamor ad Cælum*, in 1652, an appendix to Salmasius against the King's murther. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had transmitted the manuscript to Salmasius, Morus's friend. Morus was only the publisher, except that he wrote a Dedication to Charles the second. Afterwards Salmasius and Morus had an irreconcileable quarrel about the division of sixty copies, which the printer had agreed to give to the one or the other. Burman's *Syllog. Epist.* iii. 648. Du Moulin actually owns the *Regii Sanguinis Clamor*, in his *Reply to a Person of Honour, &c.* Lond. 1675. 4to. p. 10. 45. " I had such a jealousie to see that Traytor [Milton] praised for his language, that I writ against him *Clamor, &c.*" A curious Letter in Thurloe's *State-Papers*, relating to this busness, has been overlooked, from Bourdeaux, the French ambassadour in England, to Morus, dated Aug. 7, 1654. " Sir, at my arrival here, I found Milton's book so publick, that I perceived it was impossible to suppress it. This man [Milton] hath been told, that you were not the author of the book which he refuted; to which he answered, that he was at least assured, that you had

caused it to be imprinted: that you had writ the Preface, and, he believes, some of the verses that are in it: and that, that is enough to justify him for setting upon you. He doth also add, he is very angry that he did not know several things which he hath heard since, being far worse, as he says, than any he put forth in his book; but he doth reserve them for another, if so be you answer this. I am very sorry for this quarrel which will have a long sequence, as I perceive; for, after you have answered this, you may be sure he will reply with a more bloody one: for your adversary hath met with somebody here, who hath told him strange stories of you." Vol. ii. p. 529. Morus replied in *Fides publica*, chiefly containing testimonies of his morals and orthodoxy: and Milton answered in his *Authoris pro se Defensio*, published 1655. Morus then published a *Supplementum* to his *Fides publica*: and Milton, in a short *Responfio*, soon closed the controversy. See also a Letter of intelligence from the Hague to Thurloe, dated Jul. 3, 1654. Ibid. p. 394. "They have here two or three copies of Milton against the famous Professor Morus, who doth all he can to suppress the book. Madam de Saumaife [Salmasius's wife] hath a great many letters of Morus, which she hath ordered to be printed to render him so much the more ridiculous. He saith now, that he is not the authour of the Preface [Dedication] to the *Clamor*: but we know very well to the contrary. One Ulack [the printer of the *Clamor*] a printer, is reprinting Milton's book, with an apology for himself: but Ulack holds it for an honour to be reckoned on that side of Salmasius and Morus.—Morus doth all he can to persuade him from printing it." Salmasius's wife, said to have been a scold, and called Juno by his brother-criticks, was highly indignant at Morus's familiarity with her *femme de chambre*, and threatened him with a prosecution, which I believe was carried into execution. See *Syllog. ut supr. iii. 324*. Perhaps Morus was too inattentive to the mistress. Heinsius relates no very decent history of her whipping one of the young valets of the family, a boy about seventeen; a piece of discipline with which he says she was highly delighted, and which undoubtedly she thought more efficacious when inflicted by herself in person. It appears, that our waiting maid, whom Heinsius calls *Hebe Caledonia*, sometimes assisted at these castigations. Burman's *Syllog. iii. p. 670*. Vofilius

calls the girl *Anglicana puella*, Ibid. p. 643, 650, 651. See also p. 647, 658, 662, 663, and ii. 748.

This distich is inconsistent with our author's usual delicacy. But revenge too naturally seeks gratification at the expence of propriety. And the same apology must be made for a few other obscene ambiguities on the name of More, in the prose part of our author's two Replies to More. T. WARTON.

The writer of the article *Morus (Alexandre)* in the Nouveau Dict. Hist. Caen, 1786, observes, that “ Milton l'a cruellement déchiré dans ses écrits ;” yet acknowledges More's gross misconduct; “ sa passion pour les femmes, & sa conduite peu régulière, lui susciterent un grand nombre d'ennemis.” From the letter of Tanaquil Faber, it appears that Morus had been much hurt at the *calumniolæ & rumusculi*. See Tanaq. Fabri Epist. Ixvi. lib. i. edit. 1674, p. 219. “ Nam de calumniolis et rumusculis ; nugæ vero illæ sunt : queis si moveare, tui oblitus fueris. Id quæso in te juris habeat popellus, ut *animi tranquillitatem tibi exequiat*? Alios, & More, judices, alios æstimatores tuæ virtutis habes. Neque verò te (*etiam si ita credi postulas*) miserum et infelicem dicam ; sed virum fortem, virum egregiè industrium, &c.”

TODD.

XII. *Apologus de Rustico et Hero.* *

RUSTICUS ex malo sapidissima poma quotannis
 Legit, et urbano lecta dedit domino :
 Hinc, incredibili fructūs dulcedine captus,
 Malum ipsam in proprias transtulit areolas.
 Haec tenus illa ferox, sed longo debilis ævo, 5
 Mota solo assueto, protinus aret iners.
 Quod tandem ut patuit domino, spe lufus inani,
 Damnavit celeres in sua damna manus ;
 Atque ait, “ Heu quanto satius fuit illa coloni,
 “ Parva licet, grato dona tulisse animo ! 10
 “ Possem ego avaritiam frænare, gulamque vo-
 “ racem :
 “ Nunc periere mihi et fœtus, et ipse parens.”

* This piece first appeared in the edition 1673.

XIII. *Ad CHRISTINAM SUECORUM REGINAM,*
nomine CROMWELLI. *

BELLIPOTENS virgo, septem regina trionum,
 Christina, Arctoi lucida stella poli !
 Cernis, quas merui durâ sub casside, rugas,
 Ut'que senex, armis impiger, ora tero : 5
 Invia fatorum dum per vestigia nitor,
 Exequor et populi fortia jussa manu.
 Ast tibi submittit frontem reverentior umbra :
 Nec sunt hi vultus regibus usque truces.

* These lines are simple and finewy. They present Cromwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character. They are too great a compliment to Christina, who was contemptible both as a queen and a woman. The uncrowned Cromwell had no reason to approach a princess with so much reverence, who had renounced her crown. The frolics of other whimsical modern queens have been often only romantick. The pranks of Christina had neither elegance nor even decency to deserve so candid an appellation. An ample and lively picture of her court, politicks, religion, intrigues, rambles, and masquerades, is to be gathered from Thurloe's *State Papers*. Of her travels through several cities in a fantastick masculine dress, I select the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This *lucid star of the northern pole* soon deserted her bright station, and became a desultory meteor. “The queen when she came into the inn [at Elsneur], had boots on, and a carbine about her neck.” Vol. II. 44. “We hear [at Bologne] strange stories of the Swedish queen with her Amazonian behaviour:—in her discourse she talks loud and sweareth notably.” Ibid. 546. “The queen came this week to Antwerp in man's apparel, disguised as a page

to one of her own servants: not so much as a maid besides in her company." Ibid. p. 449. "She arrived at Brussels last week, more man-like than woman. Her train here yet consists of two earls, two men servants, and one woman." Ibid. p. 536. "She travails a hors back lyk a man, being clad so from middle upwards, with doublet, cassock, band, hat, fether, in so much that the Italians say she is an Hermofrodyte." Ibid. vol. iv. 172. "In her passing through the multitude [at Franckfort] she made several strange grimaces and faces, and was not able to keep her countenance long. When she approached the forts, she sat in the right boot of the coach, in a black velvet coat, and a hat with feathers, &c.—Coming nearer to the city itself, she suddenly changed her black coat, and put on a grey, with a black hood about her head, and gott to the left boot, &c." Ibid. p. 89. She had all the failings of her own sex, without any of the virtues of the sex she affected to imitate. She abdicated her kingdom in 1654. So that this Epigram could not have been written after that time. It was sent to the queen with Cromwell's picture; on which it was inscribed. It is supposed to be spoken by the portrait.

Doctor Newton, whose opinion is weighty, ascribes these lines to Milton, as coinciding with his department of Latin Secretary to Cromwell. See also Birch's *Life of Milton*, p. lxii. Toland, by whom they were first printed, from common report, indecisively gives them either to Milton or to Andrew Marvell, *Life*, p. 38. *Prose-works*, vol. i. p. 38. Tol. I suspect, that Milton's habit of facility in elegiacal latinity had long ago ceased: and I am inclined to attribute them to Marvell, so good a scholar, as to be thought a fit assistant to Milton in the Latin Secretaryship, and who, as Wood says, "was very intimate and conversant with that person," *Athen. Oxon.* ii. 818. Again, he calls Marvell, "sometimes one of John Milton's companions," Ibid. p. 817. And he adds, that Marvell was "cried up as the main witmonger surviving to the fanatical party." In other words, Marvell satisfied the dissipations and profligate amours of Charles the second with much wit and freedom,

I must however, observe, that this Epigram appears in Marvell's *Miscellaneous Poems*, fol. Lond. 1681. p. 134. Where it follows other Latin poems of the same class and subject: and is immediately preceded by a Latin distich, intitled, *In Effigiem Oliveri*

Cromwelli, “ Hæc est quæ toties, &c.” Then comes this Epigram there intitled “ In eandem [effigiem] reginæ Sueciæ transmissam.” Where the second distich is thus printed,

“ Cernis quas merui dura sub casside rugas,
“ Sicque senex armis impiger ora fero.”

And in *To the Reader*, these poems are said by his pretended wife, Mary, to be “ printed according to the exact copies of my late dear husband, under his own hand-writing, &c.” I think we may therefore fairly give them to Marvell. But see Marvell’s *Works*, Lond. 4to. 1766. vol. iii. p. 489. Marvell was appointed assistant Secretary to Milton in 1657. See *Sec. Part Rehears. Transprof.* ut supr. p. 127, 128. And I have before observed, that Christina ceased to be queen of Sweden in 1654. At least therefore, when these lines were written, Marvell was not associated with Milton in the secretaryship.

Milton has a prolix and most splendid panegyrick on queen Christina, dictated by the supposition that she dismissed Salmasius from her court on account of his *Defence of the King*. See Milton’s *Prose-works*, ii. 329. T. WARTON.

“ This Christina Queene of Sweden, as being the Daughter to the Greate Gustavus Adolphus, and bred vp a Protestant in the Lutheran way, quitted her Crowne and her Religion too; turning Papist: and was receiued at Inspruck in Tiroll by that Arch-Duke and Prince, with extraordinary greate Pomp and Magnificence; that being the appoynted place, at the confines of Italy and Germany, for her to renounce her former Religion of a Lutheran Protestant, and to be receiued into the bousome of the Church of Rome; which was donn with greate Solemnyty. At which I was Present, staying there a month for that purpose. Allmost all the Emperors Court and other Nobility were there. The Pope, Alexander vii, fending thither as his Internuntio, Monsig^r Lucas Holstenius to receiue her Renunciation, and admit her into the Roman Fayth. That Internuntio was a High German, of Hamburgh, and had binn bredd vp a Lutheran, but turned as Shee did; and, being a greate Scholler, he was the Keeper of the Vatican Library, and Canon of S^t Peters at Rome, and my former courteous Acquaintance, which with all Kindnes he renewed at oure meeting here; He giving mee 3 sheets of Paper printed in Latine of the Solemnyty, of which Shee reade

halfe an one very readily in a loud manly voice, vndauntedly. But her carryage in the Church was very scandalous, laughing, and giggling, and curling and trimming her locks; and the motion of her hands and body was so odd, that I heard some Italians that were neare me say, *E Matta per Dio, by God Shee is madd;* and truly I thought so too, there being in her no signe of Deuotion, but all was as to her, as if Shee had binn at a play, whilst Shee receiued the Sacrament in the Roman moade, and all the time of the short Sermon: But Shee had short Sermons all the weeke after; euery day in a feuerall Language, all which Shee vnderstood well, as I was told there by Monsig^r Holstenius the Pope's Internuntio, with whome I was often: That night Shee was entertayned with a most excellent Opera, all in Musick, and in Italian; the Actors of that Play being all of that Nation; and, as some of themselves told me, there were 7 Castrati, or Eunuchs; the rest were whoores, moncks, fryers, and priests: I am sure it lasted about 6 or 7 howres, with most straingely excellent Scenes and rauishing Musick, of all which, by the Arch-Dukes Order, the Sig^r: Conte Collalto presented me with a booke in Italian, w^{ch} I have now ia my study, with all the Scenes in excellent brascutts. The title is, L'ARGIA, Dramma Musica, Rappresentato a INSPRGVG. Alla Macsta Della Serenissima Christina Regina Di Suezia &c.

" Shee stayd at Insprugg about ten dayes, and eueray day had its variety of Entertainement, what in Dancing, Musick, Banquetings, Hawking, and Hunting all sortes of wild fowles, and wilde beasts, incomposed in Toyles of Canuas, making a wall (as it were) with Tymber, poles, and Canuas, 5 or 6 miles in Compasse to bring in the Seueral heards of wilde beasts that Inhabit that Alpine Mountanous Country; (amongst which the Camuccij, or Chamois, or Mountanous wild goates are most in number;) there being Culuerines and smale Cannons placed here and there, for her Ma^{tie} to fyre at whole Droues, or Flocks of them, as they rann and lepped to and againe. In short, I was told there by an English-man of the Archdukes musick, That those 10 dayes cost that Prince aboue 30000^{lb.} English.

" I designed the Figure of the Queene my selfe, and had it cutt in brass at Inspruck for me, w^{ch} I haue in my study: Dr. John Bargraue Canon of Christ Church Canterbury, 1662."

The preceding account of Christina is taken from the “*Effigies, Nomina, Et Cognomina, Papæ et Cardinalium nunc viventium. Edit. à Jo. Jacobo de Rubeis, Romæ, 1658. folio,*” numbered G. iii. 33. in the Library of Canterbury Cathedral; to which it was one of the many curious and valuable presents, made by Dr. Bargrave, Prebendary of the Church, who had been a great traveller, and lived chiefly in Italy during Cromwell’s usurpation. On the margins and backs of the engravings in the aforementioned volume, he has written many curious remarks from printed books and manuscripts, and has added several diverting anecdotes, the fruits of his own observation; among which is the account of Christina. The figure will be considered a curiosity; she appears in the man’s apparel, as described in the beginning of Mr. Warton’s Note.

I agree with Mr. Dunster, in believing these verses to Christina to have been written by Milton, not by Marvell. See the Note on *Par. Reg.* B. ii. 481. I think it most probable that, Milton being the sole Latin secretary when these verses were written, no application would be made to another person to write them. I may add a various reading or two in this Epigram, as it is printed in Marvell’s *Poems*, edit. 1681, besides *Sieque* instead of *Utque*, already noticed by Mr. Warton; for, in the same line, Marvell’s copy reads “*ora fero*” instead of “*ora tero*” as in Milton’s; and, in the seventh line, “*At*” instead of “*Aſt*.” The latter is an immaterial variation; but the former is not so; “*ora tero*,” as I conceive, being much more significant than “*ora fero*:” See Toland’s *Life of Milton*, fol. 1698, p. 39.

“ Behold what furrows age and steel can plow;
“ The helmet’s weight oppreſſ’d this wrinkled brow.”

Possibly Marvell might have been favoured with a transcript of this epigram, after he became associated with Milton in the secretaryship.

Perhaps, by calling Christina *Bellipotens virgo & lucida stella*, Milton might intend an allusion to a gold coin of the queen, on one side of which she is represented with a helmet as *Minerva*; the other side exhibiting the *sun*. See an engraving of the coin, in Sarravii *Epistolæ*, a Burmanno, Ultraject. 1697, p. 230, and an account of it from Sarravius to Isaac Vossius,



Christina Regina Successori
Romæpetiens An: 1655.

Fac-simile from the original Drawing.

dated 26. Mart. 1650, in pp. 228, 229. There are also several copies of verses on the coin; from which I select the two following:

1.

“ Attica falsa fuit, sed vera hæc Arctica Pallas;
“ Dicere me verum, Sol mihi testis adest.”

2.

“ Sol, radios expande tuos; ecce! æmula terris
“ Christina affulget lumine inocciduo.”

I have quoted the English version of Milton's epigram to Christina: It appeared as follows, in Toland's Life of the poet, fol. 1698, p. 39.

“ Bright martial Maid, Queen of the frozen Zone!
“ The Northern pole supports thy shining throne:
“ Behold what furrows age and steel can plow;
“ The helmet's weight oppres'd this wrinkled brow.
“ Through fate's untrodden paths I move; my hands
“ Still act my freeborn people's bold commands:
“ Yet this stern shade to you submits his frowns,
“ Nor are these looks always severe to crowns.” TODD.

SILVARUM

LIBER.

МИЛЯВІІ

Літній

PRELIMINARY OBSERVATIONS

ON

THE GREEK VERSES.

WHEN it is considered, how frequently the life of MILTON has been written, and how numerous the annotations have been, on different parts of his works, it seems strange, that his Greek verses, which, indeed are but few, should have passed almost wholly without notice. They have neither been mentioned, as proofs of learning, by his admirers, nor exposed to the ordeal of criticism, by his enemies. Both parties seem to have shrunk from the subject.

To investigate the motives for this silence is not necessary, and the search might possibly prove fruitless. The present observations attempt to supply the deficiency of former Commentators, whose stores of critical knowledge have been lavished, ὥλω Συλλακτι, merely on the English poetry of Milton.

It will, perhaps, be asserted, that the following remarks are frequently too minute. Yet it seems the duty of a commentator, *on the Greek productions of a modern*, to point out, in general, the sources from which each expression flowed, and to

defend by collected authorities, what to some readers may appear incontrovertibly right, as well as to animadver^t on passages, of which the errours will be discovered by those only, who have devoted a large portion of their time and attention to the study of the ancients. Critical strictures on such works should be written to direct the judgement of the less learned, and not merely to confirm the opinions of profound scholars.

In these Remarks, the reader will find some objections started, which are to be considered as relating rather to points of taste, than of authority.—In passages of which the propriety or impropriety could be decided by appeals to the Ancients, reference has generally been made to Euripides, in preference to all other Writers. It is well known, that he was much studied by Milton, and he is properly termed *his favourite poet* by Mr. Warton, in his Note on *Comus*, ver. 297.

Those, who have long and justly entertained an high idea of Milton's Greek erudition, on perusing these notes, will probably feel disappointed; and may ascribe to spleen and temerity, what, it is hoped, merits at least a milder title.—To Milton's claim of extensive, and, indeed, wonderful learning, who shall refuse their suffrage! It requires not our commendation, and may defy our censure.—If Dr. Johnson, however, observes of some Latin Verse of Milton, that it is not secure against a stern grammarian,^a what would he have said, if he had bestowed his time, in examining part of this Greek

^a Life of Milton. Works, vol. ii. p. 92.

poetry, with the same exactness of taste, and with equal accuracy of criticism.

If Milton had lived in the present age, the necessity of these remarks would, in all probability, have been superseded. His native powers of mind, and his studious researches, would have been assisted by the learned labours of Bentley, Hemsterhusius, Valckenaer, Toup, and Ruhnkenius, under whose auspices Greek criticism has flourished,^b in this [the last] century, with a degree of vigour wholly unknown in any period, since the revival of letters.

I.

PSALM CXIV.

This Greek version, as Dr. Joseph Warton has justly observed, is superior to that of Duport. It has more vigour, but is not wholly free from inaccuracies.

In verse 4. the preposition *εν* might have been omitted, as in Homer, *Od.* H. 59.—Γιγαντεσσιν βασιλευεν.

Ver. 5. *ερρωησε*, and v. 12. *ερρωησας*, should have been in the middle voice.

Ver. 5. and v. 13. *ειλυμευη* should have the antepenult *long*, as it is used by Homer.

Ver. 7. and v. 14. *Ιορδανη* has the penultimate *short* in Nonnus's version of St. John's Gospel, i. 23. and in x. 40. where it appears *long*, *Ιορδανιοιο superscriptum est*, says Sylburgius.—The syllable ΔΑ is

^b [This criticism was first printed in 1791.]

used long by Apollinarius, in his translation of this psalm.

Ver. 9. and 16. εὐτραφερώ. This word is supported by no authority.

Ver. 12. αἰνα Θαλασσα. *Aina Doricē* for *Aīn* has the A long.

Ver. 17. Βαιολεραι τι δ' αρ—Δε or Δ' should have followed Βαιολεραι.

Ver. 19. μεγαλ' εκπυπεούλα, does not appear intelligible. Should it be μεγαλα πυπεούλα? In the following verse τρεις had better have been τρομεις, as τρειστα precedes.

II.

Philosophus ad Regem quendam, &c.

IN this short composition, the style of the Epick Poets is imitated very inaccurately, and is strangely blended with that of the Tragick Writers.

Verse 1. ΕΙ ΟΛΕΣΗΣ] Milton ought to have written ει κ' ολεσης.—The subjunctive ολεσης, as in *Iliad* A. 559.—and κε must necessarily be added to ει, when it is followed by this mood.

ΕΙ, in the Dramatick Poets, is used with the Indicative, and the Optative, but never with the Subjunctive mood; though it is joined to all the three moods, in Homer. Yet this is not allowed indifferently, nor without distinction.

ΕΙ, in the *Iliad* and *Odyssēy*, when it is joined to an *Indicative*, stands singly, and independent of any other particle, as in *Od.* Ψ. 220. ΕΙ γδη, ο μιν αυτις— and in a great variety of passages.

EI, with an *Optative*, is sometimes accompanied by $\kappa\varepsilon$, or $\kappa\varevarepsilon$, as *Il.* A. 60.—EI KEN θανάτον γε ΦΥΓΟΙΜΕΝ. Θ. 196. EI KE ΛΑΒΟΙΜΕΝ. 205. EI $\pi\tau\epsilon\rho$ γαρ K' ΕΘΕΛΟΙΜΕΝ—and it is also used without this adjunct in *Il.* A. 257. EI σφωϊν ταδε παντα ΠΥΘΟΙΑΤΟ. B. 98.—EI $\pi\omega\tau'$ αὐτης ΣΧΟΙΑΤ'.—and in a multitude of other places, by the insertion of which it is not necessary that these remarks should be extended.

EI, with a *Subjunctive* mood, is *never* used by Homer, without the addition of $\kappa\varepsilon$ or $\kappa\varevarepsilon$, or its equivalent $\alpha\nu$.

It may not be useless to enumerate and correct the passages, which, in the present copies of the *Iliad* and *Odyssēy*, seem to militate against these Canons.

EI KE, instead of EI, with an **INDICATIVE MOOD**.

Iliad Ψ. 526. EI δε K' ετι προτερῳ ΓΕΝΕΤΟ δρομος αμφοτεροισι.—Read EI δε Γ' ετι προτερῳ.

Odyss. Z. 282.—EI K' αυτη περ εποιχομενη ποσιν ΕΤΡΕΝ.—Read EI Γ' αυτη, or rather ενέρη.

Odyss. M. 140. EI KEN ΑΛΥΞΕΙΣ.—Read αλυξης, which Clarke gives as a various reading, and which he should have admitted into the text. In *Odyss.* Λ. 112. he has rightly published: Ει κεν αλυξης.

Odyss. P. 79. EI KEN εμε μνηστηρες αγηνορες εν μεγαροισι
Δαθρη κλειναντες, πατρωϊα παντα ΔΑΣΟΝΤΑΙ.

Δασωνται is mentioned by Clarke, in his note, as a various reading. This alteration would remove the error; but EI MEN εμε is the true reading, as EI ΔΕ κ' εγω follows in ver. 82.—To these must not be added *Odyss.* Λ. 109.

Tας ΕΙ μεν Κ' ασινεας ΕΑΑΣ, νοσι τε μεδηαι,

which verse is repeated in *Odyss.* M. 137, for ΕΑΑΣ may be Subjunctive, as well as Indicative. The A is only doubled.—*This* Ernesti pronounces to be the true lection. The Author of the life of Homer, however, whom Gale, Clarke, and others, suppose to have been Dionysius Halicarnassensis, cites the former of these passages, p. 340. *Ed. Galei, Amst.* 1688, and reads εασης for εαας, which, as Clarke has remarked, must be pronounced ασης. This seems to be the genuine reading; and might readily be admitted into the text, if it is supported by manuscripts. Eustathius ^c also, as Ernesti observes, *habuisse εασης videtur.*

EI, instead of EI KE, with a SUBJUNCTIVE MOOD.

Iliad A. 81. ΕΙ ωερ γαρ τε χολοι—ΚΑΤΑΠΕΥΗ>.

It should be γαρ KE.—So in *Iliad* Δ. 261. ΕΙ ωερ γαρ τ' αλλοι—ΠΙΝΩΣΙΝ, and in *Iliad* M. 245. ΕΙ ωερ γαρ τ' αλλοι—ΠΕΡΙΚΤΕΙΝΩΜΕΘΑ—the reading should be ΕΙ ωερ γαρ Κ' αλλοι. A Subjunctive properly follows Ει ωερ γαρ κε, in *Iliad* A. 580. M. 302. *Odyss.* B. 246. Θ. 355.

Iliad A. 341.—ΕΙ ωΟΤΕ δ' αυτε
χρειω εμειο ΓΕΝΗΤΑΙ—

Here is a manifest blunder. ΔΕ is unnecessary, but the frequent occurrence of δ' αυτε, in the *Iliad* and *Odyss*ey might easily occasion its admission. Homer also, (*ni fallor*) would have written: ει δε ωτε' αυτε,

and not ει ποτε δ' αὐτε. ^d After the Canons, which have been laid down, the mode of correction is obvious: EI ποτε Κ' αυτε—. As Ει κε and Ει κεν, however, are frequently in *juxtaposition*, the reading might have been: Ει κε ποτ' αυτε.—Κεν αυτε or κ' αυτε may be found in *Iliad* Z. 73. Θ. 26. I. 135, 277. P. 319, and Ω. 619.

Iliad E. 258.—ΕΙ γεν ἐτερος γε ΦΥΓΗΣΙΝ.

Read EI Κ' σν φυγησιν. In Villoison's Edition of the *Venice Homer* and Scholia, the lection is ει γ' σν ἐτερος γε. It might be EI—ΚΕ φυγησιν, which would obviate the double γε.

Iliad Α. 116. EI περ τε ΤΥΧΗΣΙ—

Read EI περ KE.

Iliad Ο. 16.—ΕΙ αυτε κακορραφιν αλεγεινης
Πρωτη ΕΠΑΤΡΗΑΙ.

Read Κ' ΑΥΤΕ, which indeed affists the metre.

Odyss. Π. 138. EI και Λαερτη αυτην όδον αγγελος ΕΛΘΩ—

Put a fuller stop at the end of the preceding verse, and read Η αρα for EI και, which is given as a various lection in Clarke's note, in whose Edition, it is remarkable, that the *true* readings are not uncommonly the *rejected* readings.

Iliad Φ. 576. EI περ γαρ φθαρενος μιν η ΟΥΤΑΣΗι, νε
ΒΑΛΗΣΙΝ.—Read EI γαρ KEN—

Iliad X. 86. EI περ γαρ τε ΚΑΤΑΚΤΑΝΗι.

^d No validity can be allowed to *Odyss.* I. 311. and 344.

Συν δ' ους δ' αυτε δυω μαρψας ωπλισσατο δειπνου,

Which the Commentators allow to be wrong. Ernesti's supposition, that the repetition of δε, *hiatus titandi causa fieri potuit*, merits no attention.

The *Harl. MS.* rightly gives, *κατακτενει*. Οὐ τε σ' εγωγε Κλαυσομαῖ—follows; where Οὐτε σ' εγωγε seems preferable.—There appear to be many passages of Homer, in which TE “*locum non suum occupat*,” as the learned Annotator on Toup in *Suid.* Vol. iv. p. 489. observes, on a fragment of Callimachus.

Iliad X. 191. ΕΙ περ τε ΛΑΘΗΣΙ——

Here, and in *Odyss.* A. 188. ΕΙ περ τε γεροντ^τ ΕΙΡΗΑΙ, for τε read ΚΕ.

In this list must not be included *Odyss.* E. 221. ΕΙ δ' αυτις ΡΑΙΗΣΙ—for Ραιησι is not only *Subjunctive*, but also *Indicative*, according to the *Mos flectendi Indicativi poetis usitatus*; qui dicitur à Grammaticis *Rheginorum fuisse dialecti*, to use the words of Valckenaer, whose note on μενησι for μενει well merits perusal, *Adnot. in Adoniazus. Theocrit.* p. 254.—Nor must *Iliad* Γ. 288.

ΕΙ δ' αν εμοι τιμην Πριαμος, Πριαμοιο τε ωαιδεις,
Τινειν ει ΕΘΕΛΩΣΙΝ,

for Homer uses Ει αν or Ει περ αν, in the same way, as Ει κε, with a Subjunctive Mood. So in *Iliad* Σ. 273.

ΕΙ δ' ΑΝ εμοις επεεσσι ΠΙΘΩΜΕΘΑ,

where the Harleian MS. reads ωθοιμεθα, though ει αν, with an Optative, does not occur in Homer.—Ει περ αν with a Subjunctive is to be found in *Iliad* Γ. 25. E. 224, 232.

Many examples of the *Præf. Ind. Rheginorum* may be found in Homer.—Thus, *Odyss.* A. 204. ΕΙ περ δεσματ^τ ΕΧΗΣΙ—must not be solicited.—In *Iliad* K. 225.—μενος δ', ειπερ τε νοησι—instead of νοηση—seems preferable to ειπερ κε νοηση, as εχησι for εχει, and νοησι for νοει, are produced as examples

of the σχημα Ιευκειον, or Ρηγινων, in the Etym. M. V. Παρφαινησι. Νοησι is also mentioned by Eustathius, in *Odyss.* H. p. 1176. 61. *Ed. Rom.* which passage is cited, from the Commentary on Iliad H. by Valkenaer, *Adon. loc. cit.* This is a typographical error, as the reference is rightly given, in his notes on Lesbonax, p. 179.—Οτρυνησι occurs, in the Indicative, after ει μη, *Od. Ζ.* 373.

To evince the propriety of correcting these few passages, ^e it need only be observed, that Ει κε is used by Homer, with a Subjunctive Mood, in above forty different places. Ει κε however, is sometimes joined to a future Indicative, ^f apparently for want of a future Subjunctive. *Iliad B.* 258. Ει κ' ετι ωχησομαι. K. 449. Ει κε απολυσομεν.—*Odyss. G.* 216. Ει κε αποτισεται. E. 417. Ει κ' ετι παρανηξομαι—Π. 238. Ει κεν—δυνησομεθ—254. Ει κεν—αιησομεν. X. 76. Ει κε απωσομεν.

Tot ENNOMON] ‘Ο Εννομος, qui est intra legem, of course does not occur in Homer.—The word Εννομος, however, may be found in the Tragick Writers; but they do not apply it to persons.

Eschylus, *Suppl.* 389.

Δικαιε τυγχανεσιν εννομος,

^e As these instances of Ει with a subjunctive are so rare in Homer, Milton probably supposed, that the corrupt passages in the Tragedies, in which such a construction may be found, would defend his Ει ολεσης.

^f This usage of the Indicative is termed σχημα Κορινθιον by Lesbonax, p. 178—and by the Etym. M. V. Ειμι, p. 301. In the Sch. on *Iliad B.* 72. Should not the reading be Κορινθιων συστολη for Ιωνω?

whence Euripides, *Phæn.* 1645. *Ed. Valck.* appears to have derived his Εὐνομον δίκην.—In the same play also, 408.

Ζευς —— νεμων εικοτως
Αδικα μεν κακοις, ὅσια δ' ευνομοις.

And again 574, where the Scholiast explains Εὐνομος by Οἰκητορες,

—— Βροτοι δ', οι γας τοτ' ησαν ευνομοις.

In the *Choeph.* 481. likewise :

Ούτω γαρ αν σοι δαιτες ευνομοις βροτων. ^g

In Sophocles, *Oedip. Tyrann.* 330.

Ουκ ευνομ' ειπες. ——

The application of *Eunomos* to Persons appears to be peculiar to the later Writers.—St. Paul to the *Corinth.* I. ix. 21. says, ευνομος Χριστος:—Lucian, *Jupiter Trag.* Vol. II. p. 671, ευνομος ει δημηγορος, and Libanius, in a very laconick Epistle, 'Ο πριτης ευνομος. *Epist.* D C. p. 288. *Ed. Wolf.*

Eunomos, however, is applied to objects *without life*, by the ancient Greeks, and, indeed, by the *Recentiores*:—Eschines, καλα Τιμαρχ. vol. v. p. 31, *Ed. Reisk.* Την ισην και την ευνομον πολιτειαν.—and κατα Κτησιφ. Vol. vi. p. 415, υπρεξαι το πατριον και ευνομον υπρυγμα τετο.—Xenophon, K. P. p. 651. *Ed. Hutchins.* ταλαια και ειδισμενα, και ευνομα λεγοντος εμοι. Diodorus Sic. Vol. I. p. 117. δεναι την παρθενον εις γαμον ευνομον.—Several other instances may be found in Dio. Cassius; to which may be added Lucian, *de Saltat.* Vol. II. p. 267. *ubi variant interpretes.*

^g To these passages must not be added a defective correction of Canter, *Suppl.* 945.

—Thucydides, iv. p. 272. vi. p. 403.—Pollux VIII.
92.—But to accumulate authorities is unnecessary.^h
Εννομος is not an *Epick* word, in the signification of
a *just and irreproachable man*.

Οὐδε τιν' αὐδρῶν δεινον ὍΛΩΣ ΔΡΑΣΑΝΤΑ] Ὄλως,
which appears of little service in this passage, is
not in Homer, and very rarely, if ever, in the Tra-
gedies. In *Rhesus*, 737. for κ' ε σε γιγνωσκω γ' ὄλως,
Musgrave has rightly from a manuscript edited τορως,
which occurs in two other passages of this play,
and once in a Chorus of the *Ion*, 695. and some-
times in Eschylus.

Δραν is not used in the Iliad. In the *Odyss.* O.
323. παραδρωστι, or παρα δρωστι, and 332. ὑποδρωστιν
may be found.—The formula, δραν τινα δεινον, may
be termed Homerick, as Homer says in ΙΙ. Γ.
354. Ξενοδοκον κακα φεξει——, but Δραν, with a double
accusative, is perfectly in the style of the dramatick
Writers. Euripides alone will afford a sufficiency
of examples: *Hecub.* 253. Δρας δ' ουδεν ήμας εν.
Orest. 581.——τι μ' αν εδρασ' ὁ καθανων. *Hippol.*
178. τι σ' εγω δρασω. *Iph. Aul.* 371.——δραν τι
κεδονον βαρβαρους. *Ion.* 1267. Δρασαι τι κακον τους πελας.
From these two last passages, it appears, that Mil-
ton should have written, τιν' αὐδρων ΤΙ δεινον δρασαντα,
which is more manifest from *Med.* 560: Ου τι δρασεις
δεινον——for after δραν, the Adjective in the singular
number is accompanied by τι, but in the plural it
is used alone, as in *Orest.* 570. δρασας δ' εγω δεινα.
Iph. Taur. 1177.—δεινα γαρ δεδρακετον. *Bacch.* 667.
Ως δεινα δρωσι. *Electr.* 992. Και δεινα δρασω.

^h Pindar's Συντελεσθειν εννομον must not be omitted; where
εννομον is used adverbialiter, in the sense of legitimate.

2. ΣΟΦΩΤΑΤΟΝ—*καρπον*] It should be ΣΟΦΩΤΑΤΟΥ *καρπον*. Thus Homer has *καρπνα* Τρωων, in *Iliad* A. 158. for Τρωες.—*καρπνα* ανδρων, in the same Book, v. 500. for ανδρες, and—*νεκυων αμενηνα καρπνα*, for *νεκυας αμενηνας*, in *Odyss.* K. 521. to which passage Aristophanes alludes, in a fragment of his Δαιταλεις, preserved by Galen, in the preface to his των Ἰπποκρατες γλωσσων εξηγησις.—Neither *καρπον*, *καρπ*, nor *κρατος* are used simply in the sense of *Ανθρωπος* by Homer.

Ισθι ρηϊδιως αφελοιο,] With respect to the expressions, 'Ρηϊδιως αφελεσθαι, or 'Ρηϊδιως αφελειν, they are strictly Homerick. *Iliad* II. 689.—αφειλετο νικην 'Ρηϊδιως, which is repeated in *Il.* P. 177. In *Odyss.* I. 313. is Ρηϊδιως αφελων Θυρεον μεγαν.

Ισθι αφελοιο is, however, utterly indefensible, for it is neither Homerick nor Attick Greek; it is the language neither of verse, nor of prose. Milton should have written ισθι αφελομενος, which would have but an awkward appearance in an Hexameter verse, or rather, perhaps, αφαιρησομενος, in the future.

Should it be asserted, that ισθι is proposed to be *parenthetical*, which does not seem natural, nor to have been the Author's intention, still after ολησης the reader would rather expect a Subjunctive mood.

This usage of the Participle in the Nominative Case after *verba γνωρισμα* has been ably illustrated by Valckenaer in his notes on Herodotus, III. p. 194, and on the *Hippolytus* of Euripides, 304. p. 196¹.

¹ The reader may also consult Henry Stephens's Index to his Thesaurus, p. 1094.

To the examples, which he produces in these notes, from the Tragedies, may be added Euripides in *Hippol.* 524. $\omega\alpha\tau'$ $\alpha\nu$ φοβηθεισ' $\iota\sigma\theta\iota$.—*Helen.* 460. Οχληπος $\iota\sigma\theta'$ $\omega\nu$.—So also is $\iota\sigma\omega$ used. Euripides in *Alcest.* 148. Ιστω $\nu\nu\nu$, ευκλεις γε κατθαυμευη, γυνη τ' αριστη—in Melanipp. *apud Stob.* LXXIV. p. 451.—*Grot.* LXXVI. p. 331. Ιστω δ' αφρων $\omega\nu$ —which words are also found in a fragment of the Alcmena, *ap. Stob.* XLIII. p. 302. *Grot.* XLV. p. 175. In the same way also Ισε, Euripides, *Androm.* 727. Τ' αλλ' οντες $\iota\sigma\epsilon$ μηδενος βελτιονες.—*Sed de his satis superque.*

In Homer $\iota\sigma\theta\iota$ is twice used in the *Odysssey*, B. 356. Λ. 223. $\iota\sigma\omega$ occurs much more frequently, and $\iota\sigma\epsilon$, in *Iliad* B. 485. Ψ. 276. *Odyss.* H. 211. Φ. 110; but in all these passages, the construction of the sentence is such, as not to require a Participle in the Nominative Case, after the verb.

Milton appears to have had the common idiom of the Tragedies, with regard to these γνωρισικα verba, floating on his mind, though he has failed in expressing his ideas. That he was not unacquainted with the proper usage of $\iota\sigma\theta\iota$ with a Participle, may surely not unfairly be concluded from a passage in his *Paradise Lost*, B. ix. 791.

“ Greedily she ingorg'd, without restraint,
“ And knew not eating death.”

Richardson, in his notes, has observed, that this is a Greek phrase, and used often by the Latins*. He

* The adoption of this construction by the Latins, in verse and prose, has been pointed out by Davies, in his notes on Cicero's Tusculan questions, iv. 15. p. 294. Ed. 4to. 1738, and by others.

then quotes Oppian, *Halieut.* II. 106. It is, however, very remarkable, that Milton should adopt this *Grecism* in his *English* poetry, and neglect it in a Greek composition.

Αφελοιο, if, in other respects, it were right, might be used *sine αὐ*, *nec in optandi sensu*, according to the practice of Homer, if the present copies are correct.—It is scarcely necessary to observe, that, in the *Tragedies*, an Optative without *αὐ* always expresses a wish, but when *αὐ* is added, *potentialem habet significationem*.

— *ὑπέρον αὐθι*;] If *Αὐθι* be an Adverb of *time*, as well as of *place*; after *ὑπέρον* it seems unnecessary. In Homer, *Iliad* τ. 127. indeed, Juno says of Achilles, that in the present day's conflict, he shall be preserved from danger, but that

— *ὑπέρον αὐτε τα πεισται, ἀστα οἱ αἰστα*
Γεινομενῳ επειησε λινῳ —

In this passage, however, *αὐτε* seems improperly added to *ὑπέρον*; for in all the other places, in which *ὑπέρον* and *αὐτε* or *αυτις*, — for *ὑπέρον αὐθι* is not to be found — occur united in Homer, the repetition of an action, which has *already happened*, or the sequel or continuation of one *commenced*, but *not yet finished*, is implied¹. Thus in *Il. A.* 26. Agamemnon says to Chryses:

¹ It may, perhaps, be urged in defence of this passage, that, though Achilles *had not yet suffered*, what he *was* to suffer, yet, as his destiny *was* fixed, Homer might consider his *death* as the *certain sequel* of an action *commenced*, but *not yet finished*; at least sufficiently to vindicate the usage of *αὐτε*, in the sense of *continuation*, though not of *repetition*.

Μη σε, γερον, κοιλησιν εγω ταρα υποστι κιχειω,
Η νυν δηθυνοντ', η 'ΤΣΤΕΡΟΝ ΑΥΤΙΣ^m ιοντα,

while he *was* at the Grecian camp.—In *Iliad* H. 30. Apollo says to Minerva of the Trojans :—‘ΤΣΤΕΡΟΝ ΑΥΤΕ μαχησοντ’—after they *had* fought, and still *were* fighting.—In the same Book, Hector uses : ‘ΤΣΤΕΡΟΝ ΑΥΤΕ μαχησομεθ’—V. 291. in his speech to Ajax, after they *had* fought; as does Priam, V. 377. and Idæus, V. 396. in speaking of the two armies, after they had engaged. In *Iliad* Θ. 142. Nestor cries out to Diomedes, when he intreats him to retire from the battle, during the storm : Ζευς πυδος—ΤΣΤΕΡΟΝ ΑΥΤΕ και ήμιν—Δωσει, with the idea that they had before been honoured by Jupiter.

In sentences of this sort, *ὑπερον* may of course be used without *αυτις* or *αυτε*.—In *Odyss.* Θ. 202. Ulysses, *after having thrown* a quoit, says :—ταχα δ' ΤΣΤΕΡΟΝ αλλον Ἡσειν—οἴομαι.

When an event, which *has not yet come to pass*, is mentioned as *about to happen*, *ὑπερον* is used without *αυτε*. In *Iliad* K. 450. Diomedes says to Dolon, if we should now set you at liberty, *και*

^m Eustathius reads *Αυθις*,—Ernesti, Villoison, and others, *Αυτις*, which also appears in the rare Edition of Luc. Ant. Junta, 12^{mo} 1537. celebrated by Dorville, *Crit. Vann.* 390. depreciated by Ernesti, *Pref. Hom.* X. and defended by Villoison, *Prolegom. in Hom. ex Cod. Venet.* xliv. *Not.* 1.—*Αυτις* is surely right; and the Editors of Homer should not have so often neglected the distinctions pointed out by the Grammarians, respecting *Αυθις*, *Αυτις*, and *Αυθι*. To Tzetzes, Corinthus, and Helladius, quoted by Valkenaer in *Ammon.* 27. may be added Hesychius, *Etym. Magn.* Apollonius Suidas and Phavorinus; and Euftathius in *Iliad* B. 230. K. 789. 24. Π. 1062. 51. T. 1175. 63.

‘ΤΣΤΕΡΟΝ εισθα θοας επι νας, implying though your present intention of reaching the ships has proved abortive.

In *Iliad* Λ. 365. Diomedes exclaims to Hector, though Apollo has now preserved you,

Η θη σ' εξανυω γε και ‘ΤΣΤΕΡΟΝ αντιβολησας.

Achilles also uses these words to Hector, when he is delivered from death by the same God, *Iliad* Υ. 452.

In *Iliad* Ζ. 313. when Juno proposes visiting Oceanus and Tethys, Jupiter, desirous of detaining her, begins his speech with

Ηρη, κεισε μεν εει και ‘ΤΣΤΕΡΟΝ δρμηθησι.

In *Odyss.* I. 351. Ulysses says to the Cyclops, “since you act thus,

— Ήως κεν τις σε και ‘ΤΣΤΕΡΟΝ αλλος ίκοιτο.

In *Odyss.* II. 272. Ulysses, after desiring Telemachus to go to the Palace, in the morning, adds :

Αυταρ εμε προτι αξυ συνωτης ‘ΤΣΤΕΡΟΝ αξει.

So also *εις οὔερον* is used in *Odyss.* M. 126, where it is said that *Crataeis*, the mother of Scylla—μην επειτ’ αποπαυσει ΕΣ ‘ΤΣΤΕΡΟΝ δρμηθησι.

From considering these passages, it appears extremely doubtful, whether Milton’s *οὔερον αυθι*, in the signification simply of *posthac*, be proper, even though it may be alleged, that the King had certainly *heard* of the Philosopher’s value, in this very speech; and it also seems probable, that *αυτε* should be corrected in *Iliad* Υ. 127.

— αρ’ επειτα] So *Iliad* Γ. 398, Θαυμασεν τ’ αρ’ επειτα —

— τεον ΠΡΟΣ Θυμον οδυρη.] Milton, in these hexameters, should have written τεον ΚΑΤΑ Θυμον, after the example of Homer, *Il. Ω. 549.*

— μηδ' αλιαζον οδυρεο σον ΚΑΤΑ Θυμον.—

In the *Timon* of Lucian, Vol. I. p. 122. Jupiter says to Plutus: ταυτα γε απωδυρε προσ με, which, however, is *apud me lamentabarisi*.

Οδυρη] In the Edition of 1673, and in Bishop Newton's of 1785, the final *n* is circumflexed. An *iota subscriptum* should also have been added, if οδυρη be the Future Middle.

Οδυρομαι, however, like Μαρτυρομαι, is one of those verbs which have the *Upsilon* long, in *Præsentibus et Imperfectis omnibus*, and short *in futuris*, if they have any futures in use. This point of Prosody has been accurately and clearly illustrated by Clarke, in his notes on Homer, *Il. A. 338. B. 43.*

Οδυρομαι, with the second long occurs in Euripides, *Suppl. 772.* Ακραντ' ΟΔΥΡΗ, ταισδε τ' εξαγεις δαιρυ. In *Iph. Taur. 485.* Τι ταυτ' ΟΔΥΡΗ.—*Androm. 405.* Αταρ τι ταυτ' ΟΔΥΡΟΜΑΙ.—*Phæn. 1806.* και ματην ΟΔΥΡΟΜΑΙ. So Οδυρομην, the Imperfect, in Homer, *Iliad Ω, 166.*

Θυγατερες δ' ανα δωματ', ιδε ννοι, ΟΔΥΡΟΝΤΟ.

Since the *Upsilon* in Μαρτυρομαι *futurum*, as Clarke observes, *semper corripitur*, the same must also be the quantity of the *Upsilon*, in Οδυρομαι, if such a word exists.

Τοιον δ'] It should be printed τοιονδ', in one word. Πολεως is the reading in the Edition of 1645. This genitive occurs only twice in Homer, *Iliad Α. 168.*

and Υ. 52. In the latter place $\pi\omega\lambda\iota\omega\sigma$ is noted as a various reading.

ΠΕΡΙΩΝΤΥΜΟΝ αληαρ] *Hoc minus placet.* When Αληαρ occurs in Homer, it is used without *any* epithet, and $\pi\epsilon\rho\iota\omega\nu\mu\omega\nu$ is not an Homerick Word.—As to ολεστας, since Milton uses ολεσης, *simplici* Σ, in the first line, ολεστας, so nearly after it, seems exceptionable, in point of taste, in such a short composition.

In the various readings of the fourth verse, $\mu\alpha\psi$ $\alpha'\nu\tau\omega\varsigma$ δ' αρ επειτα, for $\mu\alpha\psi\iota\delta\iota\omega\varsigma$, the word $\alpha'\nu\tau\omega\varsigma$ should have been aspirated, as it is in Homer, after Μαψ, *Iliad* Υ. 348. *Odyss.* Π. 111, and, indeed *always*, when it is used in the sense of *temerè*, or *sic temerè*.

III.

In Effigie ejus Sculptorem.

This Epigram is far inferiour to those, which are preserved in the Greek Anthologia, on Bad Painters. It has no point: it has no $\alpha\phi\epsilon\lambda\epsilon\iota\alpha$. It is destitute of poetical merit, and appears far more remarkable for its errors than for its excellencies.

To confess the truth, the Poet does not appear to have suspected, that, while he was censuring the *Effigie Sculptor*, he was exposing himself to the severity of criticism, by admitting into his verses, disputable Greek and false metre.

As these lines are *Iambicks*, it may be concluded, that Milton meant to imitate the style of the Tragick and Iambick Writers. Such, at least, ought to have been his model.

In the first line, $\chi\epsilon\rho\varsigma$ is properly applied to the Artist, as in Lucian, *Amor.* Vol. II. 432. *Ed. Reitz.* $\chi\epsilon\rho\varsigma \zeta\omega\gamma\rho\alpha\varphi\omega\nu$, though $\alpha\mu\alpha\theta\epsilon\iota$, as an epithet to $\chi\epsilon\rho\varsigma$, appears liable to objection. Euripides in a fragment of his *Andromeda* has: $\sigma\omega\phi\eta\varsigma^{\text{n}}$ $\alpha\gamma\alpha\lambda\mu\alpha \chi\epsilon\rho\varsigma$, which cannot defend $\alpha\mu\alpha\theta\epsilon\iota \chi\epsilon\rho\varsigma$, in the Dative Case, without $\alpha\gamma\alpha\lambda\mu\alpha$, nor yet quite justify the Epithet. It seems to be a Latinism. An Inscription *apud Reines.* p. 863. gives—*DOCTA fabricare monilia DEXTRA*, as Ovid *de Art. Amat.* I. 518. does—*DOCTA barba resecta MANU*; and Quintilian, *Instit. Orator.* xi. p. 118. *Ed. Burm.* says, not, indeed, speaking of an artist: *IN DOCTÆ, rusticæve MANUS*^o.

In this line, the Particle $\mu\epsilon\nu$ is placed much too far distant from the beginning of the sentence.—The later Comick Writers, are not always very chaste, in their position of $\delta\varepsilon$ and $\gamma\alpha\varrho$, and, perhaps, of $\mu\epsilon\nu$ and similar words.

V. 2. $\Phi\alpha\imath\varsigma \alpha\nu]$ This is perfectly Attick, and used by Sophocles, *Trach.* 1073. *Electr.* 548. *Ed. Bruncii.*—In so short a composition, an *Anapaëstus* in the fifth foot of two following lines might better have been avoided.

$\Sigma\delta\sigma; \text{ΑΤΤΟΦΥΕΣ}$] Αὐλοφυες , in the sense intended by Milton, *si ritè recordor*, is not warranted by the dramatick poets, if it is by any of the more ancient writers.—A fragment of the *Pirithous* of Euripides, which has been frequently quoted, begins with $\Sigma\varepsilon$

ⁿ The application of $\Sigma\omega\phi\eta\varsigma$ to Artists of all kinds has been explained by Cuperus, in his *Apotheosis Homer.* p. 116. and 186.

^o Consult Burman on this passage, and on the verse quoted from Ovid.

τὸν αὐτοφυῆ—*and in the Γεωργος of Aristophanes, ap. Hephaest.* p. 42. is found :

Ω τολι φίλη Κεκρόπος, αυτοφυες Αθήνη,

which, however, form no defence for εἰδος αὐτοφυες.

3. Τὸν ΕΚΤΥΠΩΤΟΝ] This word is not right.—*Τυπωτος* is an Adjective used by Lycophro, 262. *τυπωτην τορμαν*, from which might be formed εκτυπωτος, but no authority for it at present occurs. With more propriety than Milton would have written : *To δ' εκτυπωτου, scil. ειδος or σχημα.* The substantives, however, are *τυπωμα* and *εκτυπωμα*. Euripides uses the former, in the *Phæniss.* 165. *Ed. Valck. τυπωμα μορφης*—The latter is explained, in Hesychius by *δύοιωμα.*

4. ΓΕΛΑΤΕ φαυλε ΔΥΣΜΙΜΗΜΑ ζωγραφε.] *Γελαν* in the *Tragick Writers* sometimes governs a Genitive, but more frequently a Dative Case, either with or without a preceding Preposition^P. *Τουτο* signifies, *Ita, Ad hunc modum*, and is not governed by the Verb, in the *Nubes* of Aristophanes, 818. *T: δε τουτ' εγελασας*; though in a passage from Gregory of Nazianzen, adduced by H. Stephens, in his *Thesaurus*, V. I. p. 821. E. *Voc. Γελαω*, this verb governs an Accusative Case. This construction is

^P *Γελαν cum Genitivo.* Soph. *Philoct.* 1125. in a Chorus. *Cum Dativo*, without a Preposition. Eurip. *Iph. Aul.* 917. *Iph. Taur.* 277. *Troad.* 410. Soph. *Aj.* 957. 1042. Aristophanes. *Nub.* 560. *Eq.* 693.—*Cum Dativo*, with a Preposition. Soph. *Electr.* 880. Arist. *Plut.* 799. *Ran.* 2. *Av.* 803.—Brunck observes in a note on Soph. *Philoctet.* 1125. that *γελαν* with a Genitive is used for *καταγελαν*, and with a Dative for *εγγελαν*.—The same Critick may also be consulted on Aristoph. *Equit.* 696. See *Monthly Review*, for August, 1789, p. 108.

very unusual, and can have no reference to Attick poetry. In Sophocles, *Aj.* 79. there is γελαν εις εχθρους⁴, in Sextus Empiricus, *advers. Rhetor.* II. p. 293. *Ed. Fabr.* γελαν εσιν επ' αυτους, and γελαν γελωτα is very common, in the Attick Writers; yet still γελαν δυσμιμημα is, I am persuaded, wrong, and should not be imitated.

The word Δυσμιμημα teems with error.—The Antepenult is long, so that a *Spondaeus* occupies the fourth place, which even the advocates for the toleration of *Anapæsti in sedibus paribus* would not readily allow.—This is evident from Euripides, *Herc. Fur.* 293.

Εμοι τε ΜΙΜΗΜ' ανδρος ουκ απωσεον,

and from a fragment of his *Antiopa*, *ap. Platon. Georg.* I. p. 485. *Ed. Serran.* p. 193. *Ed. Routh. Valck. Diatrib.* p. 74.

Γυναικομιμω διαπρεπεις μορφωματι,

and from the *Prometheus* of Eschylus, 1004.

Γυναικομιμοις ὑπτιασμασιν χερων,

and from a Chorus of Euripides, in *Bacch.* 980.

It can scarcely be imagined, that Milton supposed the second syllable of δυσμιμημα to be *short*, from the following fragment of Euripides, preserved by Plutarch, *de Oracul. defectu*, V. vii. p. 640. *Ed. Reiskii.*

'Οδ' αρτι Θαλλων σαρκα, διοπετης ὅπως
Αινηρ απεσβη, πνευμ' αφεις εις αιθερα,
Μικρον δε σωμα και ΜΙΜΗΜΑ δαιμονιον.

⁴ ΕΙΣ εχθρους *pro* ΕΠΙ. Stephen. Thes. l. c.

This fragment is also quoted by Plutarch, *in non suavit.* sec. *Epic.* Vol. x. 485. as far as *απεσέη*, where he reads *σαρπι* for *σαρπα*. The last line is rejected by Musgrave, *Fragm. Incert.* ccxvii. but supposed to be an *Iambick* verse by Turnebus and Xylander, who join in changing *δαιμονιον* into *δαιμονων*. The former also proposes *μικτον* for *μικρον*.—Grotius in *Excerpt.* p. 423. reads, without any apparent suspicion of the false quantity:

Νεκρον δε σωμα, καν μιμημα δαιμονων.

Thus Barnes has published it, *in Fragm. Incert.* 285; but has not condescended to mention the names of either Plutarch or Grotius. Rhunkenius has quoted the former part of the passage, in a Note on *Timæus*, V. *απεσέη*.—At length Heath detected the error in the word *μιμημα*, but does not appear to have been aware of Grotius's alteration, though he refers to one of the places in Plutarch. Valckenaer, indeed, in his *Diatrībe*, illustrates these lines, in p. 56, where he admits *Σαρπι*, and reads

———— τινευμ' αφεις εις αιθερα,
Μιαρον δε σωμα, —————

and joins the following words to the text of Plutarch.

Toup, however, in a Note, published from his manuscript papers, in the new Edition of his remarks on Suidas, I. p. 234. though he refers to Valckenaer, does not appear to have discovered any error in the word *μιμημα*, for he quotes the line as an *Iambick* verse, and reads,

Εις γην δε σωμα, καν μιμημα δαιμονων,

instead of Νεκρον.—Yet who would venture to produce such a Verse, as a defence of Milton's usage of δυσμιμημα, secundâ brevi?

In the next place, this word Δυσμιμημα does not occur, I believe, in any ancient writer; and if it did, it could not possibly be used in the signification, in which it has been employed by Milton.

The Adjective Δυσμιμητος is thus explained by Henry Stephens: “*Vix imitabilis, quem imitari et exprimere difficulter queas.*” He does not, however, produce any authority for the usage of it, nor has Scott in his Supplement remedied the deficiency. It may not, therefore, be improper to add, that Plutarch uses the word in his Cato Minor: το καλον, ὡν επετηδενεν, το δυσμιμητον. Vol. IV. p. 374. in Demetrius: Δυσμιμητος ἥρωικη τις επιφανεια. V. p. 5. and in other passages. These, however, will be sufficient to point out the true meaning of Δυσμιμητος; and, at the same time, they may serve to demonstrate the impropriety of introducing a compound, into Greek poetry, with a signification so contrary to analogy as Δυσμιμημα. DR. C. BURNET.

PSALM CXIV.*

I Σραῆλ ὅτε παιδεῖς, ὅτ' ἀγλαὰ φῦλ' Ἰακώπε
Αἰγύπτιον λίπε δῆμον, ἀπεχθέα, βαρβαρόφωνον,
Δὴ τότε μένον ἔην ὅσιον γένος ὕιες Ἰδα·

* Whoever will carefully compare this Psalm with Duport's version, will find this of Milton far superior; for in Duport's version are many solecisms. "Quod *infortunium*," says Dawes very candidly, "in cæteros itidem quosque, qui à fæculis recensionibus Græcè scribere tentârunt, cadere dicendum est." *Miscellan. Crit.* p. 1. Jos. WARTON,

Milton sent this translation to his friend Alexander Gill, in return for an elegant copy of hendecasyllables. "Mitto itaque quod non planè meum est, sed et vatis etiam illius verè divini, cuius hanc oden alterâ ætatis septimanâ, nullo certo animi proposito, sed subito nescio quo impetu, ante lucis exortum, ad Græci carminis heroici legem, in lectulo ferè concinnabam." He adds, "It is the first and only thing I have ever written in Greek, since I left your school; for, as you know, I am now fond of composing in Latin or English. They in the present age who write in Greek are singing to the deaf. Farewell, and on Tuesday next expect me in London among the booksellers." *Epist. Fam.* Dec. 4, 1634. *Prose-Works*, vol. ii. 567. He was now therefore twenty-eight years old. In the Postscript to Bucer on Divorce, he thus expresses his aversion to translation. "Me, who never could delight in long citations, much less in whole traductions; whether it be natural disposition or education in me, or that my mother bore me a speaker of what God made mine own, and not a translator." *Prose-works*, vol. i. 293. It was once proposed to Milton to translate Homer. T. WARTON.

Ver. 2. ————— βαρβαρόφωνον,] As in the original, *A people speaking barbarously*. So, in our elder translation of this Psalm, "a people of *strange language*." And Duport, in his version, "ἄπ' ἀνδρῶν βαρβαροφωνῶν." Homer thus demominates

Ἐν δὲ Θεὸς λαοῖσι μέγα πρείων βασίλευεν.
 Εἶδε, καὶ ἐντροπάδην φύγαδ' ἐρρώησε θάλασσα
 Κύματι εἰλυμένη ροθίῳ, ὃδ' αὐτὸν ἐξυφελίχθη
 Ἰρὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγήν.
 Ἐκ δ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
 Ως πριοὶ σφριγόωντες ἐϋτραφερῷ ἐν ἀλωῇ.
 Βαιότεραι δ' ἄμα πάσαι αὐτοκίρησαν ἐρίπναι,
 Οἵα παραι σύριγῃ φίλῃ ὑπὸ μητέρι ἄρνες.
 Τίπῃ σύγ', αὖνα θάλασσα, πέλαργος φύγαδ' ἐρρώησας
 Κύματι εἰλυμένη ροθίῳ; τι δ' αὐτὸν ἐξυφελίχθης
 Ἰρὸς Ἰορδάνης ποτὶ ἀργυροειδέα πηγήν;
 Τίπῃ, ὄρεα, σκαρθμοῖσιν ἀπειρέσια κλονέεσθε,
 Ως πριοὶ σφριγόωντης ἐϋτραφερῷ ἐν ἀλωῇ;
 Βαιοτέραι, τι δ' αὐτὸν ὑμμὲς αὐτοκίρησατ, ἐρίπναι,
 Οἵα παραι σύριγῃ φίλῃ ὑπὸ μητέρι ἄρνες;
 Σείεο, γαῖα, τρέψα Θεὸν μεγάλ' ἐκτυπέοντα,
 Γαῖα, Θεὸν τρείσος ὑπατον σέβας Ἰσακίδαο,
 Ως τε καὶ ἐκ σπιλάδων ποταμὸς χέε μορμύρουντας,
 Κρήνηντ' αἰναὸν πέτρης ἀπὸ δακρυοεσσης.

the Carians, *Il. ii. 867.* Καρῶν ΒΑΡΒΑΡΟΦΩΝΩΝ. See also Apollinarius's translation of this Psalm:

Ἀλκιμος Ισραῆλος ὅτε ἥλυθεν ἡρίηθεν,
 Δῶμα δὲ ΒΑΡΒΑΡΟΦΩΝΩΝ Ιακώβος λίπε λαός. TODD.

*Philosophus ad regem quendam, qui eum ignotum et
infontem inter reos fortè captum inscius damna-
verat, τὴν ἐπὶ Θανάτῳ πορεύμενην, hæc subito misit.*

Ω ἄνα, εἰ ὀλέσης με τὸν ἔννομον, ωδὲ τιν' ἀνδρῶν
Δεινὸν ὅλως δράσαντα, σοφώτατον ἵσθι κάρηνον
Ῥηϊδίως ἀφέλοιο, τὸ δὲ ὕσερον αῦθι νοῆσεις,
Μαψιδίως δ' ἀρ' ἐπειτα τεὸν πρὸς θυμὸν ὁδυρή,
Τοιὸν δὲ ἐκ πόλιος περιώνυμον ἀλκαρ ὀλέσσας. 5

Ver. 4. ΜΑΨΙΔΙΩΣ δ' ἀρ' ἐπειτα ΤΕΟΝ ΠΡΟΣ ΘΥΜΟΝ ὁδυρή,
Τοιὸν δὲ ἐκ ΠΟΛΙΟΣ] In the edition of 1645, thus.

ΜΑΨ ΑΥΤΩΣ δ' ἀρ' ἐπειτα ΧΡΟΝΩ ΜΑΔΑ ΠΟΛΔΟΝ ὁδυρή,
Τοιὸνδὲ ἐκ ΠΟΛΕΩΣ.

The passage was altered, as it stands at present, in the edition of 1673. T. WARTON.

In the following verses in the *Iliad*, ΠΟΛΕΩΣ occurs both in the text of Barnes, and Clarke, *Il.* ii. 811, xi. 168, xx. 52, xxi. 563, 567, 608. In all these places, except the second, ΠΟΛΙΟΣ is noted as a various reading. This is mentioned in consequence of the remark made by the learned annotator on the Greek verses in p. 293, 294, whose assertion I conclude to be founded on the defect of Seber's Index Homericus, in which there are only two direct references to Πόλεως. TODD.

In Effigie Ejus Sculptorem.

Αμαθεῖ γεγράφθαι χειρὶ τήνδε μὲν εἰκόνα
 Φαιης τάχ' ἀν, ὥρὸς εἶδος αὐτοφυὴς βλέπων.
 Τὸν δὲ ἐκτυπωτὸν ἐκ ἐπιγνούτες, φίλοι,
 Γελάτε φαύλα δυσμίμημα γωγράφε. *

Ver. 2. ————— [εἶδος αὐτοφυὴς] See αὐτοφυὴς κάλλος, *nativa, naturalis, genuina pulchritudo*, in Hen. Stephens's *Thesaur. Gr. Ling.* Tom. iv. col. 284. TODD.

* This inscription, a satire on the engraver, but happily concealed in an unknown tongue, is placed at the bottom of Milton's print, prefixed to Moseley's edition of Milton's poems, 1645. The print is an oval: at the angles of the page are the Muses Melpomene, Erato, Urania, and Clio; and in a back-ground a landschape with Shepherds, evidently in allusion to *Lycidas* and *L'Allegro*. Conscious of the comeliness of his person, from which he afterwards delineated Adam, Milton could not help expressing his resentment at so palpable a dissimilitude. Salmasius, in his *Defensio Regia*, calls it *comptulam imaginem*, and declares that it gave him no disadvantageous idea of the figure of his antagonist. But Alexander More having laughed at this print, Milton replies in his *Defensio pro se*, “*Tu effigiem mei dissimillimam, prefixam poematibus, vidisti. Ego verò, si impulsu et ambitione librarii me imperito scalptori, propterea quod in urbe alias eo belli tempore non erat, infabre scalpendum permisi, id me neglexisse potius eam rem arguebat, cuius tu mihi nimium cultum objicis.*” *Prose-Works*, vol. ii. 367. Round it is inscribed **JOHANNIS MILTONI ANGLI EFFIGIES ANNO ETATIS VIGESSIMO PRIMO.** There was therefore some drawing or painting of Milton in 1629, from which this engraving was made in 1645, *eo belli tempore*, when the civil war was now begun. The engraver is William Marshall; who, from the year 1634, was often employed by Moseley, Milton's bookseller, to engrave heads for books of poetry. One of these heads was of Shakspeare to his Poems in

1640. Marshall's manner has sometimes a neatness and a delicacy discernible through much laboured hardness. It is diverting enough, that M. Vandergucht engraved for Tonson's edition, 1713, a copy of Marshall's print, with his own name, and the accompaniment of this Greek inscription, an unperceived reflection on himself. T. WARTON.

Marshall's engraving is the first published portrait of Milton.

TODD.

In obitum Procancellarii, medici.*

Anno Ætatis 17.

PARERE Fati discite legibus,
 Manūisque Parcæ jam date supplices,
 Qui pendulum telluris orbem
 Iäpeti colitis nepotes.
 Vos si relicto mors vaga Tænaro⁵
 Semel vocârit flebilis, heu ! moræ
 Tentantur incassùm, dolique ;
 Per tenebras Stygis ire certum est.
 Si destinatam pellere dextera

* This Ode is on the death of doctor John Goslyn, Master of Caius College, and king's professor of medicine at Cambridge; who died while a second time Vice-chancellor of that university, in October, 1626. See Fuller's *Hist. Cambr.* p. 164. Milton was now seventeen. But he is here called sixteen in the editions of 1645, and 1673. A fault which has been successively continued by Tonson, Tickell, and Fenton.

I am favoured in a letter from doctor Farmer with these informations, "I find in Baker's MSS. vol. xxviii. *Chargis of buryall and funeral of my brother doctor Gostlin who departed this life the 21 of Oct. 1626, and his funeral solemnized the 16th of Nov. following.* And so it stands in the College *Gesta-Book*. He was a Norwich-man, and matriculated Dec. 3, 1582. A benefactor to Caius, and Catherine-Hall; at which last you once dined at his expence, and saw his old wooden picture in the Combination room."

For his considerable benefactions to Caius college, see Blomefield's *Annals* of that college, in Ives's *Select Papers*, Lond. 1773. p. 76. And Blomefield's *Collectan. Cantabrig.* p. 102. For those to Catherine-Hall, see Fuller, ubi supr. p. 83. And see Kennet, *Reg.* p. 870. T. WARTON.

Mortem valeret, non ferus Hercules, 10
 Nessi venenatus cruore,
 Æmathiâ jacuisset Oetâ.
 Nec fraude turpe Palladis invidæ
 Vidisset occisum Ilion Hectora, aut
 Quem larva Pelidis peremit 15
 Ense Locro, Jove lacrymante.
 Si triste fatum verba Hecatëia
 Fugare possint, Telegoni parens
 Vixisset infamis, potentique
 Ægiali foror ufa virgâ. 20

Ver. 11. *Nessi &c.] Horace, Epod. xvii. 31.*

— “ Atro delibutus *Hercules*

“ *Nessi cruore.*”—

On this fable of Hercules, our author grounds a comparison,
Par. Loft, B. ii. 543. T. WARTON.

Ver. 13. *Nec fraude &c.] See Hom. Il. xxii. 247.*

“ Ως φαμένη, καὶ ΚΕΡΔΟΣΥΝΗ ἡγήσατ’ Ἀθῆν. TODD.

Ver. 15. *Quem larva Pelidis &c.] Sarpedon, who was slain by Patroclus, disguised in the armour of Achilles. At his death his father wept a shower of blood. See Iliad xvi.*

T. WARTON.

Ver. 17. *Si triste fatum &c.]* “ If enchantments could have stopped death, Circe, the mother of Telegonus by Ulysses, would have still lived; and Medea, the sister of Ægialus or Absyrtus, with her magical rod.” Telegonus killed his father Ulysses, and is the same who is called *parricida* by Horace. Milton denominates Circe Telegoni parens, from Ovid, *Epiſl. Pont.* iii. i. 123. “ *Telegonique parens &c.*” And verba Hecatëia are from Ovid, *Metam.* xiv. 44. “ *Hecateia carmina miscit.*”

T. WARTON.

Absyrtus is called *Ægialius* by Justin, *Hist. Lib.* xlvi. cap. iii. speaking of Jason and Æetes—“ *Filiam ejus Medeam abduxerat, et filium Ægialium interfecerat.*” TODD.

Numénque trinum fallere si queant
 Artes medentūm, ignotāque gramina,
 Non gnarus herbarum Machaon
 Eurypyli cecidisset hastā :
 Læsisset et nec te, Philyreie,
 Sagitta Echidnæ perlita sanguine ;
 Nec tela te fulménque avitum,

25

Ver. 22. *Artes medentūm, ignotāque gramina,*] Not so much the power, as the skill, of medicine. This appears from the names which follow. T. WARTON.

Compare the *Epitaph. Damon.* v. 153.

“ Ah pereant herbæ, pereant artésque mendentūm,
 “ Gramina, &c.” TODD.

Ver. 23. ——— *Machaon*] Machaon, the son of Æsculapius, one of the Grecian leaders at the siege of Troy, and a physician, was killed by Eurypylus. See the Iliad. But the death of Machaon, by the spear of Eurypylus, is not in the Iliad, but in Quintus Calaber, where it is circumstantially related, as Mr. Steevens remarks, *Paralip.* vi. 406.

————— Ο δ' ἐπεῖτα πρεταιῷ χάστατο φωτὶ
 Εὐρύπυλος,—μέγα δ' ἄσχαλόνων ἐνὶ θυμῷ
 *Ωκὺ διὰ σέρνοι Μαχάονος ἥλασεν ἔγχος.
 Αἴχμη δ' ἴματούσσα, κ. τ. λ.
 Εὐρύπυλος δὲ οἱ αἰφα τολύγονον ειρυσσατ' αἰχμὴν, κ. τ. λ.

I must add, that Quintus Calaber is not an author at present very familiar to boys of seventeen. According to Phillips, he was one of the classicks whom Milton taught in his school.

T. WARTON.

Ver. 25. ——— *Philyreie, &c.*] Chiron, the son of Philyra, a preceptor in medicine, was incurably wounded by Hercules, with a dart dipped in the poisonous blood of the serpent of Lerna. See before, *El. iv. 27.* T. WARTON.

Ver. 27. *Nec tela te &c.*] Æsculapius, who was cut out of his mother's womb by his father Apollo. Jupiter struck him dead with lightning, for restoring Hippolytus to life. T. WARTON.

Cæse puer genitricis alvo.
 Tuque, O alumno major Apolline,
 Gentis togatæ cui regimen datum, 30
 Frondosa quem nunc Cirrha luget,
 Et mediis Helicon in undis,
 Jam præfuisse Palladio gregi
 Lætus, superstes; nec sine gloria;
 Nec puppe lustrâsses Charontis 35
 Horribiles barathri receffus.
 At fila rupit Persephone tua,
 Irata, cùm te viderit artibus,
 Succoque pollenti, tot atris
 Faucibus eripuisse mortis. 40
 Colende Præfes, membra, precor, tua

Ver. 29. *Tuque, O alumno major Apolline,*] Certainly we should read *Apollinis*. But who was this pupil of Apollo in medicine? Had it been Æsculapius, the transition would have been more easy. But Æsculapius was sent by Apollo to Chiron, to be educated in that art. I think therefore, although Milton's allusions in these pieces are chiefly to establish Grecian fable, we should here understand Virgil's *Iapis*, who was *Phæbo ante alios dilectus*, and to whom he imparted *suas artes, sua munera*, *Æn.* xii. 391. seq. It should be remembered, that the word *alumnus* is, more extensively, *favourite, rotary, &c.*

In Milton's Latin poems, it is often difficult to ascertain the names of persons and places. To show his learning, he frequently clouds his meaning by obscure or obsolete patronymicks, and by the substitution of appellations formed from remote genealogical, historical, and even geographical, allusions. But this was one of Ovid's affectations. T. WARTON.

Ver. 37. *At fila rupit &c.]* Compare the epigram of Lucilius on the physician Magnus, *Anthol. Gr.* lib. i. cap. xxxix. 7.

Μάγγον, ὃτ᾽ εἰς αἴδην κατέβη, τρομέων Αἴδωνεν
 Εἶπεν, ἀνασῆσθαι ἥλυθε καὶ νένεας. TODD.

Molli quiescant cespite, et ex tuo
 Crescant rosæ calthæque busto,
 Purpureoque hyacinthus ore.
 Sit mite de te judicium Æaci,
 Subrideatque Ætnæa Proserpina ;
 Intérque felices perennis
 Elyfio spatiere campo.

45

Ver. 42. *Molli quiescant cespite, &c.] Virgil, Ecl. x. 33.*

— “ O mihi tum quām mollitèr offa quiescant, &c.”

This classical wish is more fully illustrated by Juvenal, *Sat. vii.*
207.

“ Dii majorum umbris tenuem et *sine pondere terram,*
 “ *Spirantésque crocos, et in urnā perpetuum ver,* &c.”

See also Jac. Gutherii *de Jure Manum.* Lib. ii. p. 233. Pre-
 cationem Manes ipsi à prætereuntibus exoptabant. Tabula
 marmorea apud Gentilem Delphinium Romæ :

ROGO. VT. DISCEDENS. TERRAM
 MIHI. DICAS. LEVEM. TODD.

In Quintum Novembris. Anno Ætatis 17.*

JAM pius extremâ veniens Iacobus ab arcto
Teucrigenes populos, latéque patentia regna

* I have formerly remarked, that this little poem, as containing a council, conspiracy, and expedition of Satan, may be considered as an early and promising prolusion of Milton's genius to the *Paradise Lost*. T. WARTON.

I have already observed that P. Fletcher exhibits, in his *Locustæ*, &c. a council and conspiracy of devils. See the Notes on *Par. Lost*, B. i. 795, B. ii. 285, and *Par. Reg.* B. i. 42. But this poem was written in 1626, and Fletcher's was not published till 1627. Fletcher's subject, however, is similar.

There are certainly some coincidences of thought and expression in the two poems. Marino and Crashaw also afford, in their language and imagery, some resemblances. But here Milton's poem is earlier than Marino's *Strage de gli Innocenti* also, which did not appear till 1633: And Crashaw's translation not till many years afterwards. Milton seems to have been, in a slight degree, indebted perhaps to both, in his *Paradise Lost*. And with respect to Fletcher's *Locustæ*, it has been said that Milton himself acknowledged the obligations which he derived from that poem to his *Paradise Lost*. But see the *Inquiry into the Origin of Paradise Lost*, in this edition.

I will now present the reader with some interesting extracts from a very scarce Latin poem, entitled PAREUS, and printed at Oxford by Joseph Barnes in 1585; which describing, in more than four hundred hexameters, the treasons practised by W. Parry against queen Elizabeth, sometimes introduces sentiments and imagery not dissimilar to what Milton has here exhibited. The poem thus opens :

Qui Phrygio quondam certantes vertice divas,
Et malum, Troiæ cinerem, raptámque Lacænam,
Auspicio lusi vatis modulatus Achivi;
Nunc aliud canere adgredior, remoque paludem

Albionum, tenuit; jámque inviolabile fœdus
Sceptra Caledoniis conjunxerat Anglica Scotis:
Pacificúsque novo, felix divésque, sedebat 5

Cocyti tranare meo: juvat alta videre
Tartara, et hinc sœvam Parei deducere fraudem
Reginam immeritam contra, gentémque Britannam.
Tu mihi per dumos, atque aëra lucis egenum,
Musæ præi, et pañido cunctantem dirige gressu.
Viderat inferna lætus regnator ab unda
Afflictas pietatis opes, atque omnia fœdis
Artibus, et sacro latè loca fervere bello.
Solam autem immunem scelerum, cladísque jacere
Insulam in Oceano magno: hîc nam virginis altæ
Imperium, et lætos pacem florere per agros.
Tum verò invidia mentem suffusus amara,
Sic secum: “ Méane hanc unam modò temnere gentem
“ Numina? nec diras quicquam curare forores?
“ Heu fortem invisam! quid tot mihi dextra Latini
“ Fulmina? quid cæcæ moles? quid classis Iberum?
“ Tótque ducum validæ per bella horrentia vires?
“ Si tamen hinc animos et opes interrita ducit.
“ Méne igitur fessum, victumque residere tanto
“ Fas erit incœpto? nostrásque impune per oras
“ Mortales ierint dextræ? Plutoniáque cheu!
“ Regna tot creptis patiar lugere trophæis
“ Unius ob merita, et jussum Teutheris Elisæ?
“ Consiliis, ferróque nefas hanc vincier? esto:
“ At fraude unius potero superare Britanni,
“ Ni me fata vetant, ni mens improvida fallit.”
Sic ait, atque imis excitam Acheruntis ab oris
Evocat ad se Fraudem: venit Illa vocantis
Ad nutum, et celeres per noctem concutit alas.
Cui crines Lyciæ fallentia colla columbæ
Affimilant, ostróque genæ, minióque rubescunt.
Ore sedet roseo, tremulóque in lumine risus.
Flores læva gerit, rigidum tenet altera ferrum
Veste tegens, guttis maculosâ, et pellibus atris.—
Hanc ergò alloquitur Pluton, ac talibus infit.
“ Vade age; et hunc proprium patri fer, nata, laborem.

In folio, occultique doli securus et hostis :
 Cùm ferus ignifluo regnans Acheronte tyrannus,
 Eumenidum pater, æthereo vagus exul Olympo,
 Fortè per immensum terrarum erraverat orbem,
 Dinumerans sceleris socios, vernásque fideles,
 Participes regni post funera mœsta futuros : 11
 Híc tempestates medio ciet aëre diras,
 Illic unanimes odium struit inter amicos,
 Armat et invictas in mutua viscera gentes ;
 Regnáque oliviferâ vertit florentia pace : 15
 Et quoscunque videt puræ virtutis amantes,
 Hos cupit adjicere imperio, fraudúmque magister

“ Romuleas, i, scande arces, atque atria nota
 “ Pontificis, sœvumque inspira inspectora virus ;
 “ Communi ut cædem maturet callidus hosti,
 “ Reginæ Britonum cædem, populóque ruinam.
 “ Tu potes &c.” TODD.

Ver. 10. *Dinumerans sceleris socios, &c.*] As in *Par. Loft*,
 B. i. 606.

“ The fellows of his crime, &c. TODD.

Ver. 13. *Illic unanimes &c.*] Virg. *Æn.* 385.

“ Tu potes unanimes armare in prælia fratres, &c.”

RICHARDSON.

Ver. 15. *Regnáque oliviferâ &c.*] *Olivifer* is an Ovidian epithet, *Faſt.* iii. 151. “ Primus *oliviferis* Romam deductus ab arvis.” A great fault of the versification of this poem is, that it is too monotonous, and that there is no intermixture of a variety of paufes. But it should be remembered, that young writers are misled by specious beauties. T. WARTON.

Ver. 17. ————— *fraudúmque magister*] He calls the devil, *artificer of fraud*, *Par. Loft*, B. iv. 121. In the beginning of Gregory Nazianzen’s *Christus Patiens*, the old dragon is termed *αγκυλομήτης*, and in the Latin translation *fraudis artifex*, S. Greg. Naz. Opp. tom. ii, p. 254, edit. fol. Lut. Paris. 1611. TODD.

Tentat inaccessum sceleri corrumpere pectus;
 Infidiásque locat tacitas, cassésque latentes
 Tendit, ut incautos rapiat; ceu Caspia tigris 20
 Insequitur trepidam deserta per avia prædam
 Nocte sub illuni, et somno nictantibus astris:
 Talibus infestat populos Summanus et urbes,
 Cinctus cæruleæ fumanti turbine flammæ.
 Jámque fluentisonis albentia rupibus arva 25
 Apparent, et terra Deo dilecta marino,
 Cui nomen dederat quondam Neptunia proles;
 Amphitryoniaden qui non dubitavit atrocem,
 Æquore tranato, furiali poscere bello,
 Ante expugnatæ crudelia fæcula Trojæ. 30
 At simul hanc, opibúsque et festâ pace beatam,

Ver. 23. *Summanus*] *Summanus* is an obsolete and uncommon name for Pluto, or the god of ghosts and night, *summus manium*, which Milton most probably had from Ovid, *Fast.* vi. 731. The name occurs in Plautus, Cicero, Pliny, and other ancient critics. T. WARTON.

Ver. 24. *Cinctus cæruleæ fumanti turbine flammæ.*] Satan is robed with a mantle of flames, in Marino's *Strage de gli Innocenti*, 1633, Lib. i. st. vi. TODD.

Ver. 27. *Cui nomen dederat quondam Neptunia proles;*] “Albion a giant, son of Neptune, who called the [this] island after his own name; and ruled it forty four years. Till at length passing over into Gaul, in aid of his brother Lestrygon, against whom Hercules was hastening out of Spain into Italy, he was there slain in fight, &c.” Milton’s *Hift. Eng.* B. i. Drayton has the same fable, *Polyolv.* S. xviii. T. WARTON.

Ver. 31. *At simul hanc, opibúsque et festâ pace beatam, &c.]* The whole context is from Ovid’s *Envī*, Metam. ii. 794.

— “ Tandem Tritonida conspicit arcem,
 “ Ingeniisque, opibúsque et festâ pace, virentem :
 “ Vixque tenet lacrymas, &c.” T. WARTON.

Aspicit, et pingues donis Cerealibus agros,
 Quodque magis doluit, venerantem numina veri
 Sancta Dei populum, tandem suspiria rupit
 Tartareos ignes et luridum orentia sulphur; 35
 Qualia Trinacriâ trux ab Jove clausus in Ætnâ
 Efflat tabifico monstrosus ob ore Tiphœus.
 Ignescunt oculi, stridetque adamantinus ordo
 Dentis, ut armorum fragor, iactaque cuspide
 cuspis. 39

“ Atque pererrato solum hoc lacrymabile mundo
 “ Inveni,” dixit; “ gens hæc mihi sola rebellis,
 “ Contemtrixque jugi, nostrâque potentior arte.
 “ Illa tamen, mea si quicquam tentamina possunt,
 “ Non feret hoc impunè diu, non ibit inulta.”
 Hactenus; et piceis liquido natat aëre pennis:
 Quà volat, adversi præcurfant agmine venti, 46
 Densantur nubes, et crebra tonitrua fulgent.

Ver. 34. ————— tandem suspiria rupit

Tartareos ignes et luridum orentia sulphur;] Crashaw thus amplifies Marino's description of the devil, *Poems*, Sospetto d'Herode, &c. edit. 1648, p. 59.

“ From his black nostrills, and blew lips, in spight
 “ Of Hell's own stinke, a worser stench is spread,
 “ His breath Hell's lightning is.” TODD.

Ver. 38. *Ignescunt oculi,*] Satan has the same *blazing eyes*, Par. Lost, B. i. 193. TODD.

Ver. 46. *Quà volat, &c.*] Compare Tasso, *Gier. Lib. C. xvi.* 70.

“ Calca i nubi, e tratta l'aure a volo,
 “ Cinta di nembi e turbini sonori.” TODD.

Ver. 47. *Densantur nubes,*] When Satan steers his flight, the air feels *unusual weight*, Par. Lost, B. i. 227. TODD.

Jámque pruinosaſ velox ſuperaverat Alpes,
 Et tenet Aufoniæ fines; à parte finistrâ
 Nimbifer Appenninus erat, prifcique Sabini, 50
 Dextra beneficiis infamis Hetruria, nec non
 Te furtiva, Tibris, Thetidi videt oscula dantem;
 Hinc Mavortigenæ confiftit in arce Quirini.
 Reddiderant dubiam jam ſera crepuscula lucem,
 Cùm circumgreditur totam Tricoronifer urbem,
 Panificósque deos portat, ſcapulifque virorum 56
 Evehitur; præeunt ſubmiſſo poplite reges,
 Et mendicantūm ſeries longiſſima fratrum;
 Cereáque in manibus geſtant funalia cæci,
 Cimmeriis nati in tenebris, vitámque trahentes:
 Templa dein multis ſubeunt lucentia tædis, 61
 (Vesper erat facer iſte Petro) fremitúsque ca-
 nentūm

Sæpe tholos implet vacuos, et inane locorum.
 Qualitèr exululat Bromius, Bromiique caterva,
 Orgia cantantes in Echionio Aracyntho, 65
 Dum tremit attonitus vitreis Afopus in undis,
 Et procul ipſe cavâ responsat rupe Cithæron.

His igitur tandem ſolenni more peractis,
 Nox ſenis amplexus Erebi tacitura reliquit, 69-

Ver. 48. *Jámque pruinosaſ velox ſuperaverat Alpes,*] This line is from Lucan, i. 183.

“ Jam gelidas Cæſar curſu ſuperaverat Alpes.”

STEEVENS.

Ver. 55. *Cùm circumgreditur &c.*] He describes the pro-
 ceſſion of the Pope to Saint Peter’s church at Rome, on the eve
 of Saint Peter’s day. T. WARTON.

Ver. 58. The orders of mendicant friars. T. WARTON.

Præcipitēsque impellit equos stimulante flagello,
Captum oculis Typhlonta, Melanchætēmque
ferocem,

Atque Acherontæo prognatam patre Siopen
Torpidam, et hirsutis horrentem Phrica capillis.
Interea regum domitor, Phlegetontius hæres,
Ingreditur thalamos, neque enim secretus adulter
Producit steriles molli sine pellice noctes; 76
At vix compositos somnus claudebat ocellos,
Cùm niger umbrarum dominus, rectōrque
silentūm,

Prædatōrque hominum, falsā sub imagine tectus
Astitit; assumptis micuerunt tempora canis, 80
Barba sinus promissa tegit, cineracea longo

Ver. 70. *Præcipitēsque impellit equos &c.]* See Note on
Comus, v. 554. And Ovid, *Epist. Pont.* iii. 56.

“ Sive pruinofi Noctis aguntur equi.”

And Sil. Italicus, xv. 285.

— “ Nox, atro circumdata corpus amictu,

“ Nigrantes invexit equos.”

Our author has “ Night’s car,” Par. Lost, B. ix. 65. Where Bentley proposes *care*. Many of Bentley’s emendations are acute: but he did not understand Milton’s manner, nor the genius of the English language, or rather the genius of the language of English poetry. Compare Euripid. *Ion.* v. 1151, Schol. *Phoeniss.* v. 3. T. WARTON.

Ver. 71. *Captum oculis Typhlonta, &c.]* I believe Milton is the first poet who has given names to the horses of Night. Spenser describes the colour of her four horses, *Faery Queen*, i. v. 28. T. WARTON.

Ver. 80. — *assumptis micuerunt tempora canis,*

Barba sinus promissa tegit, &c.] This reminds us of Satan’s appearance to our Saviour in the form of an old man, in the wilderness, *Parad. Reg.* B. i. 497.

— “ And Satan, bowing low

“ His gray dissimulation, disappear’d.”

Syrmate verrit humum vestis, pendetque cucullus
 Vertice de raso; et, ne quicquam desit ad artes,
 Cannabeo lumbos constrictxit fune falaces,
 Tarda fenestratis figens vestigia calceis. 85
 Talis, uti fama est, vasta Franciscus eremo

In the 84th line Satan is disguised like a cordelier, or Franciscan friar. T. WARTON.

See Mr. Thyer's Note, *Par. Reg.* B. i. 314. I may add, that the devil is represented, in a curious wooden cut, addressing himself to Christ, under the appearance of an aged man with a long beard, in *La Vita & Passione di Christo &c.* composta per Antonio Cornozano, Venet. 12mo. in Terza Rima. Lib. i. cap. vi. which contains *The Temptation.* TODD.

Ver. 84. *Cannabeo lumbos constrictxit fune salaces,*
Tarda fenestratis figens vestigia calceis.

Talis, uti fama est, vasta Franciscus eremo &c.]
 Francis Xavier, called the *Apostle of the Indians*, whom he was sent to convert, about the year 1542, by Ignatius Loyola. He encountered a variety of perils in the eastern deserts, which he traversed in a short black gown of canvas or sack-cloth. At Goa, the people observing that his shoes were patched or worn out, offered him new. But such was his mortification, that he could not be persuaded "ut veteres calceos permutteret novis, &c." See his *Vita*, by Tursellinus, edit. ii. 1627. 12mo. Lib. ii. p. 141. Here we have Milton's *calcei fenestrati*. Among his many pretended miracles it is one, that, during this extraordinary progress, he preached to the lions and other beasts of the wilderness. There is an old print of saint Francis in a desert taming lions.

But an unknown correspondent has thrown new light on the whole of the context. "The passage has properly nothing to do with the Jesuit S. Francis Xavier. The *fenestrati calcei* are the sandals, or foals, tied on the foot by straps, or thongs of leather, crossed, or lattice-wise, which are usually worn by the Franciscan Friars although they are *dechaufiez*. These are mentioned by Buchanan, as a regular part of the dress of the Franciscans, *Franciscanus*, v. 47. p. 2. edit. ut supr.

Tetra vagabatur solus per lustra ferarum,
 Silvestrique tulit genti pia verba salutis
 Impius, atque lupos domuit, Libycosque leones.

— “ Longo sub syrmate rasum
 “ Cerno caput, tortum funem, latumque galerum,
 “ Atque fenestratum soleas captare cothurnum.”

Again, v. 88. “ Soleasque æstivum admittere solem.” Again, below: “ Soleæque feneстра reclusæ.” Milton seems to have adverted to this poem, which is a severe and laboured satire on the Franciscans. See also Buchanan's *Somnium*, in the *Fratres Fraterrimi*, where, as here, S. Francis appears to the poet. *Carm. xxxiv.*

“ Cum mihi Franciscus, nodosâ cannabi cinctus,
 “ Asfitit ante tuum, sigmata nota gerens :
 “ In manibus sacra vestis erat, cum fine galerus,
 “ Palla, fenestratus calceus, hasta, liber.”

Consistently with the figure here described by Milton, the *vasta Franciscus eremo* ought to be the founder of the Order of friars, S. Francis d'Affise. And this was certainly his meaning. But although the last S. Francis wrought many pretended miracles in the deserts, and travelled into Syria to convert the Soldan of Babylon, and was at the siege of Damietta in the crusades, yet, I cannot, with our author, accuse him of the *impiety of converting the Lybian lions*. So that at present I am inclined to conjecture, that Milton, at the age of seventeen, confounded the actions of the two synonymous Saints, and attributed the wonders of S. Francis Xavier to the Founder of the Franciscans.”

T. WARTON.

In a very rare book in my possession, entitled “ Cleri totius Romanæ Ecclesiæ subiecti, seu Pontificiorum Ordinum Omnia omnino utriusque sexus, habitus, artificioſſimis figuris, &c. Francof. 1585,” 4°. the sandal, or foal, tied on the foot by straps, is very visible in the figure of the Franciscan, and of the Franciscan only. These figures of the different orders are remarkably well executed. TODD.

Ver. 86. ————— vastâ Franciscus eremo] Par. Reg. B. i. 7. “ The waste wilderness,” where see the notes. TODD.

Subdolus at tali Serpens velatus amictu 90
 Solvit in has fallax ora execrantia voces ;
 “ Dormis, nate ? Etiamne tuos sopor opprimit
 “ artus ?
 “ Immemor, O, fidei, pecorūmque oblite tuorum !
 “ Dum cathedram, venerande, tuam, diademá-
 “ que triplex, 94
 “ Ridet Hyperboreo gens barbara nata sub axe ;
 “ Dúmque pharetrati spernunt tua jura Britanni :
 “ Surge, age ; surge, piger, Latius quem Cæsar
 “ adorat,
 “ Cui referata patet convexi janua cœli,
 “ Turgentes animos, et fastus frange procaces, 99
 “ Sacrilegique sciant, tua quid maledictio possit,
 “ Et quid Apostolicæ possit custodia clavis ;
 “ Et memor Hesperiæ disiectam ulciscere classem,
 “ Mersáque Iberorum lato vexilla profundo,
 “ Sanctorūmque cruci tot corpora fixa probrofæ,
 “ Thermodoontēâ nuper regnante puellâ. 105

Ver. 92. *Dormis, nate?*] This is Homer's, Εὐδεὶς, ‘Ατρέος νῖς; *Il.* ii. 560. See also *Par. Lost*, B. v. 672. “ Sleep'st thou, companion dear ?” And Virgil, *Aen.* iv. 560. “ Nata dea, potes hoc sub easu ducere somnos ?” T. WARTON.

The same form is adopted by Marino, and also by Sylvester, *Du Bart.* 1621, p. 350. TODD.

Ver. 95. See *Mansus*, v. 26. T. WARTON.

Ver. 105. *Thermodoontēâ nuper regnante puellâ.*] The amazon, queen Elizabeth. She is admirably characterised. *Audetque viris concurrere virgo.* Ovid has *Thermodontiacus*, *Metam.* ix. 189. And see *Ibid.* xii. 611. T. WARTON.

Milton's word is from Propertius, who uses *Thermodoontēus*, III. xiv. 16. TODD.

“ At tu si tenero mavis torpescere lecto,
 “ Crefcentésque negas hosti contundere vires ;
 “ Tyrrhenum implebit numeroſo milite pontum,
 “ Signáque Aventino ponet fulgentia colle :
 “ Relliquias veterum franget, flammisque cre-
 “ mabit ; 110
 “ Sacráque calcabit pedibus tua colla profanis,
 “ Cujus gaudebant soleis dare basia reges.
 “ Nec tamen hunc bellis et aperto Marte laceſſes ;
 “ Irritus ille labor : tu callidus utere fraude :
 “ Quælibet hæreticis disponere retia fas est. 115
 “ Jámque ad confilium extremis rex magnus ab
 “ oris
 “ Patricios vocat, et procerum de stirpe creatos,
 “ Grandævósque patres, trabeâ canisque ve-
 “ rendos ;
 “ Hos tu membratim poteris confpergere in
 “ auras,
 “ Atque dare in cineres, nitrati pulveris igne 120
 “ Ædibus injecto, quâ convenere, sub imis.
 “ Protinus ipſe igitur, quoſcunque habet Anglia
 “ fidos,
 “ Propoſiti, factique, mone : quisquámne tuorum
 “ Audebit ſummi non jufa faceſſere Papæ ?
 “ Perculſosque metu ſubito, casuque ſtupentes,
 “ Invadat vel Gallus atrox, vel fævus Iberus. 126
 “ Sæcula ſic illic tandem Mariana redibunt,

Ver. 120. ————— *nitrati pulveris igne]* Compare
Par. Loft, vi. 512, &c. Todd.

Ver. 127. The times of queen Mary, when popery was re-
stored. T. WARTON.

“ Túque in belligeros iterum dominaberis Anglos.
 “ Et, nequid timeas, divos divásque secundas
 “ Accipe, quotque tuis celebrantur numina
 “ fastis.”

130

Dixit; et, adscitos ponens malefidus amictus,
 Fugit ad infandam, regnum illætabile, Lethen.

Jam rosea Eoas pandens Tithonia portas
 Vestit inauratas redeunti lumine terras;
 Mœstáque, adhuc nigri deplorans funera nati,
 Irrigat ambrosiis montana cacumina guttis: 136
 Cùm somnos pepulit stellatæ janitor aulæ,
 Nocturnos visus et somnia grata revolvens.

Est locus æternâ septus caligine noctis,
 Vasta ruinosi quondam fundamina tecti,

140

Ver. 135. ————— nigri *deplorans funera nati,*] As in Virgil, *Æn.* i. 493. “ *Nigri Memnonis arma.*” And see *Il. Pens.* v. 18. Aurora, as Mr. Warton observes, still weeps the untimely death of her son Memnon at the siege of Troy. Compare also Ovid, *Met.* xiii. 822. TODD.

Ver. 138. *Nocturnos visus et somnia grata revolvens:*] Doctor Newton ingeniously conjectures *resolvens*. But the poet means, literally, *rolling back*. The Janitor of the starry hall drove away slumbers, and *rolled back again* into darkness the visions of the night. T. WARTON.

Ver. 139. *Est locus &c.*] Here is some resemblance to Claudian, *In Rufin.* lib. ii. 123.

“ Est locus extreum pandit quæ Gallia litus
 “ Oceani prætentus aquis, quo fertur Ulysses
 “ Sanguine libato populum movisse Silentum.
 “ Illic Umbrarum tenui stridore volantum
 “ Flebilis auditur questus, simulacra coloni
 “ Pallida, defunctasque vident migrare figuræ.
 “ Hinc Dea profluit, &c.” TODD.

Nunc torvi spelunca Phoni, Prodotaéque bilinguis,

Effera quos uno peperit Discordia partu.

Hic inter cæmenta jacent, præruptaque faxa,
Offa inhumata virūm, et trajecta cadavera ferro ;
Hic Dolus intortis semper fedet ater ocellis, 145
Jurgiáque, et stimulis armata Calumnia fauces,
Et Furor, atque viæ moriendi mille videntur,
Et Timor, exanguisque locum circumvolat
Horror ;

Ver. 141. *Nunc torvi spelunca Phoni, Prodotaéque bilinguis,*] See the personifications of *Phonus* Murther, and *Prodotes* Treason, in Fletcher's *Purple Island*, c. vii. 69, 72. But Fletcher's poem was published in 1633. Milton's was written in 1626. This cave with its inhabitants is finely imaged, and in the style of Spenser. T. WARTON.

Ver. 148. ————— *exanguisque locum circumvolat Horror* ;] Spenser, having described the personages that fate by the fide of the high-way leading to hell, adds this image to complete the dreadful groupe, *Faer. Qu. ii. vii. 23.*

“ And over them sad *Horroure* with grim hew
“ Did alwaies foar, beating his iron winges.”

Horroure is personified in *Parad. Lost*, B. iv. 989. In the figure of Satan.

“ His stature reach'd the sky, and on his crest
“ Sat *Horroure* plum'd.”

Where, says doctor Newton, “ *Horroure* is personified and made the plume of his helmet.” Other and better explications might be offered. But, I believe, we have no precise or determinate conception of what Milton means. And we detract from the sublimity of the passage in endeavouring to explain it, and to give a distinct signification. Here is a nameless terrible grace, resulting from a mixture of ideas, and confusion of imagery.

T. WARTON.

Perpetuðque leves per muta silentia Manes
 Exululant, tellus et sanguine confcia stagnat. 150
 Ipsi etiam pavidi latitant penetralibus antri
 Et Phonos, et Prodotes ; nullóque sequente per
 antrum,

Antrum horrens, scopulosum, atrum feralibus
 umbris,

Diffugiunt fontes, et retrò lumina vortunt :
 Hos pugiles Romæ per saecula longa fideles 155
 Evocat antistes Babylonius, atque ita fatur.

“ Finibus occiduis circumfusum incolit æquor
 “ Gens exosa mihi ; prudens Natura negavit
 “ Indignam penitus nostro conjungere mundo :
 “ Illuc, sic jubeo, celeri contendite gressu, 160
 “ Tartareoque leves difflentur pulvere in auras
 “ Et rex et pariter satrapæ, scelerata propago :

Ver. 149. ————— *per muta silentia Manes*] Milton is fond of the expression. See the Note in p. 69. of this volume. See also Buchanan, *Silv.* p. 49. ed. supr. “ Tacitæ per muta silentia silvæ.” TODD.

Ver. 154. *Diffugiunt*] There is great poetry and strength of imagination in supposing that Murther and Treafon often fly as alarmed from the inmost recesses of their own horrid cavern, looking back, and thinking themselves pursued. T. WARTON.

Ver. 156. *Evocat antistes Babylonius, &c.*] The Pope. “ The Whore of Babylon.” The address is in imitation of Virgil, *Aen.* i. 67. “ Gens inimica mihi, &c.” T. WARTON.

Ver. 158. ————— *prudens Natura &c.*] Hor. *Od.* I. iii. 21.

“ Nequicquam Deus abscidit
 “ Prudens Oceano dissociabili
 “ Terras.” RICHARDSON.

“ Et, quotquot fidei caluere cupidine veræ,
“ Confilii socios adhibete, operisque ministros.”

Finierat ; rigidi cupidè paruere gemelli. 165

Interea longo flectens curvamine cœlos
Despicit æthereâ Dominus qui fulgurat arce,
Vanâque perversæ ridet conamina turbæ ;
Atque sui causam populi volet ipse tueri. 169

Esse ferunt spatium, quâ distat ab Afide terrâ
Fertilis Europe, et spectat Mareotidas undas ;
Hic turris posita est Titanidos ardua Famæ,

Ver. 165. ——— paruere gemelli.] In *paruere* is a false quantity, yet very excusable amidst so much good poetry and expression, especially from a youth of seventeen. But Milton might fairly defend himself, by reading *u* as the *v* consonant, for which there are authorities. T. WARTON.

Ver. 166. ——— longo flectens curvamine cœlos] See *Comus*, v. 1015.

“ Where the bow'd welkin flow doth bend.”
But Ovid has a like contexture, with a different idea, *Metam.* vi. 64. of a rainbow.

“ Inficere ingenti longum curvamine cœlum.”

T. WARTON.

But Milton's allusion is scriptural. He was thinking of that most sublime composition, the xviiiith *Psalms*. See ver. 9, &c.
“ He bowed the heavens also, and came down :—He sent out his arrows, and scattered them ; and he shot out lightnings, and discomfited them.” TODD.

Ver. 171. ——— Mareotidas undas ;] Mareotis is a large lake in Egypt, connected by many small channels with the Nile. See Ovid, *Metam.* ix. 772. T. WARTON.

Ver. 172. Hic turris posita est &c.] The general model of this *Tower of Fame* is Ovid, *Metam.* xii. 39. Milton has retouched and variegated Ovid's imagery. The reader shall compare both poets at large.

Ærea, lata, sonans, rutilis vicinior astris
 Quām superimpositum vel Athos vel Pelion Offæ.

“ *Orbe locus medio est, inter terrásque fretúmque,*
 “ *Cœlestésque plagas, triplicis confinia mundi;*
 “ *Unde, quod est usquam, quamvis regionibus absit,*
 “ *Inspicitur; penetrátque cavas vox omnis ad aures.*
 “ *Fama tenet, summâque locum sibi legit in arce:*
 “ *Innumerósque aditus, ac mille foramina tectis*
 “ *Addidit, et nullis inclusit limina portis.*
 “ *Nocte diéque patent: tota est ex ære sonanti:*
 “ *Tótque fremit, vocésque refert, iterátque quod audit.*
 “ *Nulla quies intus, nullâque silentia parte.*
 “ *Nec tamen est clamor, sed parvæ murmura vocis,*
 “ *Qualia de pelagi, si quis procul audiat, undis*
 “ *Esse solent; qualémve sonum, cùm Jupiter atras*
 “ *Increpuit nubes, extrema tonitrua reddunt.*
 “ *Atria turba tenent; veniunt leve vulgus, eúntque.*
 “ *Mixtâque cum veris passim commenta vagantur*
 “ *Millia rumorum, confusâque verba volant.*
 “ *E quibus hi vacuas implent sermonibus auras,*
 “ *Hi narrata ferunt alio; mensurâque ficti*
 “ *Crescit, et auditis aliquid novus adjicit auctor,*
 “ *Illic Credulitas, illic temerarius Error,*
 “ *Vanâque Lætitia est, consterñatique Timores,*
 “ *Seditiôque repens, dubioque auctore Susurri, &c.”*

In the figure of his Fame, however, our author adverts to Virgil.
 See the next Note. T. WARTON.

Ver. 172. ————— *Titanidos*] Ovid has “ *Titanida Circen,*” *Met.* xiv. 376. *Fame* is the sister of Cacus and Enceladus, two of the Titans, *Æn.* iv. 179. T. WARTON.

Ver. 174. *Quām superimpositum vel Athos*] Chaucer’s *House of Fame* stands on a rock, higher than any in Spain, H. F. B. iii. 27. And *totidemque fenestræ*, are from Chaucer, H. F. B. iii. 101.

“ *Imageries and tabernacles*
 “ *I sawe, and full eke of Windowes*
 “ *As fleakis fallin in grete snowes, &c.º*

Mille fores aditūsque patent, totidēmque fenestræ.

175

Amplaque per tenues transfluent atria muros :
 Excitat h̄ic varios plebs agglomerata susurros ;
 Qualiter instrepitant circum mul̄tralia bombis
 Agmina muscarum, aut texto per ovilia junco,
 Dum Canis æstivum cœli petit ardua culmen.
 Ipsa quidem summâ sedet ultrix matris in arce ;
 Auribus innumeris cinctum caput eminet olli,
 Quæ sonitum exiguum trahit, atque levissima
 captat

Murmura, ab extremis patuli confinibus orbis.
 Nec tot, Aristoride, servator inique juvencæ
 Isidos, immitti volvebas lumina vultu,
 Lumina non unquam tacito nutantia somno,
 Lumina subjectas latè spectantia terras.

But Chaucer seems to have mentioned the numerous windows as ornaments of the architecture of the House, rather than with Milton's allegorical meaning. T. WARTON.

Ver. 177. Not to copy Ovid too perceptibly, Milton adopts this comparison from Homer, which is here very happily and elegantly applied, *Il.* ii. 469. “ *Ὕπει μυιάων, &c.*” See *Parad. Lost*, B. i. 768. Much the same comparison is in *Parad. Reg.* B. iv. 15. See also *Il.* xvi. 641. I must however observe, that Chaucer, in the same argument, has the outline of the same comparison, H. F. iii. 431.

“ I heard a noise approchin blive,
 “ That fareth as bees don in an hive,
 “ Against ther time of outflying, &c.” T. WARTON.

See the notes on *Par. Reg.* B. iv. 15. And the concluding lines of the citation from P. Fletcher's *Locustæ*, which I have given in the Inquiry into the Origin of *Paradise Lost*, in the second volume of this edition. TODD.

Istis illa folet loca luce carentia fæpe
 Perlustrare, etiam radianti impervia soli : 190
 Millenisque loquax auditâque visâque linguis
 Cuilibet effundit temeraria ; verâque mendax
 Nunc minuit, modò confictis sermonibus auget.

Sed tamen à nostro meruisti carmine laudes,
 Fama, bonum quo non aliud veracius ullum,
 Nobis digna cani, nec te memorâsse pigebit 196
 Carmine tam longo ; servati scilicet Angli
 Officiis, vaga diva, tuis, tibi reddimus æqua.
 Te Deus, æternos motu qui temperat ignes,
 Fulmine præmisso alloquitur, terrâque tremente:
 “ Fama files ? An te latet impia Papistarum 201
 “ Conjurata cohors in méque meosque Britannos,
 “ Et nova sceptrigero cædes meditata Iacobō ?”
 Nec plura ; illa statim sensit mandata Tonantis,
 Et, satis ante fugax, stridentes induit alas, 205
 Induit et variis exilia corpora plumis ;
 Dextra tubam gestat Temesæo ex ære sonoram.

Ver. 200. The voice of God is preceded by thunders and earthquakes. This is in the style of *Paradise Lost*. T. WARTON.

Ver. 207. *Dextræ tubam gestat Temesæo ex ære sonoram.]* Her brazen trumpet is from Chaucer, which is furnished by Æolus, H. F. B. iii. 347.

“ What did this Æolus, but he

“ Toke out his blake *trompe of bras*, &c.”

Temesæ is a city on the coast of the Tyrrhene sea, famous for its brass. See *Odyss.* i. 183. Ἐς ΤΕΜΕΣΗΝ μετὰ ΧΑΛΚΟΝ, &c. And Ovid, *Metam.* xv. 707. “ Themefæisque metallæ.” And, ib. 52. Milton has the epithet from Ovid, *Medicam. Fac.* 41.

“ Et quamvis aliquis Temesæa removerit æra, &c.”

Nec mora, jam pennis cedentes remigat auras,
 Atque parum est cursu celeres prævertere nubes :
 Jam ventos, jam solis equos, post terga reliquit :
 Et primò Angliacas, solito de more, per urbes
 Ambiguas voces, incertaque murmura, spargit :
 Mox arguta dolos, et detestabile vulgat
 Prodictionis opus, nec non facta horrida dictu,
 Authorésque addit sceleris, nec garrula cæcis 215
 Infidiis loca strūcta filet ; stupuere relatis
 Et pariter juvenes, pariter tremuere puellæ,
 Effœtique senes pariter ; tantæque ruinæ
 Sensus ad ætatem subitò penetraverat omnem.

Attamen interea populi miserescit ab alto 220
 Æthereus Pater, et crudelibus obſtitit aufis
 Papicolūm ; capti pœnas raptantur ad acres :
 At pia thura Deo, et grati ſolvuntur honores ;
 Compita læta focis genialibus omnia fumant ;
 Turba choros juvenilis agit : Quintoque No-
 vembris 225

Nulla dies toto occurrit celebratior anno.

Again, *Faſt*, L. v. 441. “ *Temesæque concrepat æra.*” See also *Metam.* vii. 207. T. WARTON.

Ver. 208. ——— *jam pennis cedentes remigat auras,*] *Cedentes auras* as in *Par. Loft*, B. ii. 842, “ *the buxom air.*” Where see the Note. TODD.

Ver. 220. *Attamen &c.*] We are disappointed at this abrupt ending, after curiosity and attention had been excited by the introduction of the goddess Fame with so much pomp. But young composers are eager to dispatch their work. Fame is again exhibited in the next poem, written also at seventeen. T. WARTON.

*In obitum Praefulnis Eliensis *.* Anno Ætatis 17.

ADHUC madentes rore squalebant genæ,

Et sicca nondum lumina

Adhuc liquentis imbre turgebant salis,

Quem nuper effudi pius,

Dum mœsta charo justa persolvi rogo

Wintoniensis Praefulnis.

Cùm centilinguis Fama, proh ! semper mali

Cladisque vera nuntia,

Spargit per urbes divitis Britanniæ,

Populōsque Neptuno fatos,

Cessisse morti, et ferreis sororibus,

Te, generis humani decus,

Qui rex sacrorum illâ fuisti in insulâ

Quæ nomen Anguillæ tenet.

Tunc inquietum pectus irâ protinus

Ebulliebat fervidâ,

Tumulis potentem sæpe devovens deam :

* Nicholas Felton, bishop of Ely, died Octob. 5, 1626, not many days after bishop Andrews, before celebrated. He had been also master of Pembroke Hall, as well as bishop Andrews; and bishop of Bristol. He was nominated to the see of Lichfield, but was translated to that of Ely in 1618-9. He is said to have been a pious, learned, and judicious man. See Bentham's Hist. of Ely Cathedral, p. 199. TODD.

Ver. 14. *Quæ nomen Anguillæ tenet.]* Ely, so called from its abundance of eels. Mr. Bowle cites Capgrave, "Locus ille sive cænobium a copia anguillarum Hely modo nuncupatur." *Vit. Sanct.*, f. 141. b. Capgrave wrote about 1440. T. WARTON.

Nec vota Naso in Ibida
 Concepit alto diriora pectore ;
 Graiisque vates parciūs 20
 Turpem Lycambis execratus est dolum,
 Sponsāmque Neobulen suam.
 At ecce ! diras ipse dum fundo graves,
 Et imprecor neci necem,
 Audīsse tales videor attonitus sonos 25
 Leni, sub aurā, flamine :
 “ Cæcos furores pone ; pone vitream
 “ Bilémque, et irritas minas :
 “ Quid temerè violas non nocenda numina,
 “ Subitōque ad iras percita ? 30
 “ Non est, ut arbitraris elusus miser,
 “ Mors atra Noctis filia,
 “ Erebōve patre creta, sive Erinnye,
 “ Vastōve nata sub Chao :
 “ Ast illa, cœlo missa stellato, Dei 35
 “ Meffes ubique colligit ;
 “ Animásque mole carneā reconditas
 “ In lucem et auras evocat :
 “ Ut cùm fugaces excitant Horæ diem,
 “ Themidos Jovisque filiæ ; 40

Ver. 20. Archilochus, who killed Lycambes by the severity of his iambicks. Lycambes had espoused his daughter Neobule to Archilochus, and afterwards gave her to another. See Ovid's *Ibis*, v. 54. T. WARTON.

And see Hor. *Epod.* vi. 13. TODD.

Ver. 40. *Themidos &c.]* Orpheus, *Hymn.*

Ὄρπει Δυγατέρες Θέμιδος καὶ Ζηνὸς ἀνάπτος.

See also Hesiod's *Theogony*. And Ovid, *Metam.* ii. 118, *Faſt.* i. 125. T. WARTON.

“ Et sempiterni ducit ad vultus Patris :
 “ At justa raptat impios
 “ Sub regna furvi luctuosa Tartari,
 “ Sedésque subterraneas.”
Hanc ut vocantem lætus audivi, citò 45
 Fœdum reliqui carcerem,
Volatileſque faustus inter milites
 Ad astra sublimis feror :
Vates ut olim raptus ad cœlum fenex,
 Auriga currūs ignei, 50
Non me Boötis terruere lucidi
 Sarraca tarda frigore, aut
Formidolofī Scorpionis brachia ;
 Non ensis, Orion, tuus.
Prætervolavi fulgidi solis globum, 55
 Longèque sub pedibus deam
Vidi triformem, dum coércebat suos

Ver. 48. *Ad astra sublimis feror :*

Vates ut olim raptus ad cœlum fenex,
Auriga currūs ignei.

Non me Boötis turruere &c.] This somewhat reſembles, but infinitely exceeds, the ſentiment at the beginning of Du Bartas's fourth day of the first week, as tranſlated by Sylvester, *Du Bart.* 1621, p. 72.

“ Pure Spirit, that rapt'ſt aboue the firmeſt ſpheare,
 “ In fiery coach, thy faithful meſſenger.—
 “ O ! take me vp ; that, far from earth, I may,
 “ From ſpheare to ſpheare, ſee th' azure heav'ns to-day.
 “ Be thou my coachman, &c.
 “ Driue on my coach by Mars his flaming coach ;
 “ Saturn and Luna let my wheels approach, &c.” *TODD.*

Ver. 57. ————— dum coércebat suos

Frænis dracones aureis.] As in *Il. Pens.* v. 59.

Frænis dracones aureis.
 Erraticorum fiderum per ordines,
 Per lacteas vehor plagas, 60
 Velocitatem fæpe miratus novam ;
 Donec nitentes ad fores
 Ventum est Olympi, et regiam crystallinam, et
 Stratum smaragdis atrium.
 Sed hîc tacebo; nam quis effari queat, 65
 Oriundus humano patre,
 Amœnitates illius loci? Mihî
 Sat est in æternum frui.

" While *Cynthia checks her dragon yoke.*" See also *Comus*, v. 131. Shakspere has "the dragons of the night," Mids. N. Dr. A. iii. S. ii. edit. Malone, vol. ii. p. 505, where it is observed, that "the image of *dragons* drawing the chariot of Night is derived from the watchfulness of that fabled animal."—In *Comus*, we have "the *dragon watch* of unenchanted eye," v. 395; where the allusion may be to the enchantments of Erichho, who employs the *eyes of dragons*, Lucan, lib. vi. 675. "Oculique draconum." On which passage the annotator observes, "Quibus melle tritis inuncti, oculi redduntur impavidi adversus nocturnas imagines." Edit. Amstel. Schrevclio, 1658. TON.

Ver. 62. *Donec nitentes ad fores &c.]* Milton's natural disposition, so conspicuous in the *Paradise Lost*, and even in his *Prose-Works*, for describing divine objects, such as the bliss of the saints, the splendour of heaven, and the mufick of the angels, is perpetually breaking forth in some of the earliest of his juvenile poems. And here more particularly in displaying the glories of heaven, which he locally represents, and clothes with the brightest material decorations, his fancy, to say nothing of the apocalypse, was aided and enriched with descriptions in romances. By the way, this sort of imagery, so much admired in Milton, appears to me to be much more practicable than many readers seem to suppose. T. WARTON.

*Naturam non pati senium **.

HEU, quām perpetuis erroribus acta fatiscit
Avia mens hominum, tenebrisque immersa pro-
fundis

Oedipodionam volvit sub pectore noctem !

Quæ vesana suis metiri facta deorum

Audet, et incisas leges adamante perenni 5

* This was an academical exercise, written in 1628, to oblige one of the fellows of Christ's college, who having laid aside the levities of poetry for the gravity and solidity of prose, imposed the boyish task on Milton, now about nineteen years old. "Quidam ædium nostrarum Socius, qui Comitiis hisce academicis in Disputatione philosophicâ responsurus erat, carmina super quæstiōnibus pro more annuo compōnenda, prætervectus ipse jam diu lexiculas illiusmodi nugas, et rebus feriis intentior, fortè mœ̄ puerilitati commisit." Milton's Letter to A. Gill, dat. Cambridge, Jul. 2. 1628. Epist. Fam. *Prose-Works*, ii. 566. They were printed, not for sale, and sent to his late schoolmaster at saint Paul's, Alexander Gill, aforesaid. For he adds, "Hæc quidem typis donata ad te misi, utpote quem nōrim rerum poeticarum judicem acerrimum, et mearum candidissimum, &c." It is still a custom at Cambridge, to print the comital verses accompanying the publick disputations. What a curiosity would be the sheet with Milton's Copy ! To be able to write a Latin Verse called *Verificari*, was looked upon as a high accomplishment in the dark ages. This art they sometimes applied to their barbarous philosophy : and the practice gave rise to the *Tripos Verses* at Cambridge, and the *Carmina Quadragesimalia* at Oxford. From such rude beginnings is elegance derived. T. WARTON.

See the observation on Hakewill's treatise upon the subject here poetically described, in the Life of Milton prefixed to this edition. TODD.

Ver. 5. ——— incisas leges adamante perenni] So, in a Sonnet of Drummond's :

Affimilare suis, nulloque solubile sæclo
Consilium fati perituriis alligat horis !

Ergóne marcescet fulcantibus obsita rugis
Naturæ facies, et rerum publica mater
Omniparum contracta uterum sterilescet ab ævo ?
Et, se fassa senem, male certis passibus ibit 11
Sidereum tremebunda caput ? Num tetra vetustas,
Annorūmque æterna fames, squalórque, sitúsque,
Sidera vexabunt ? An et insatiabile Tempus
Esuriet Cœlum, rapiétque in viscera patrem ? 15
Heu, potuitne suas imprudens Jupiter arces
Hoc contra munisse nefas, et Temporis isto
Exemisse malo, gyrósque dedisse perennes ?
Ergo erit ut quandoque sono dilapſa tremendo
Convexi tabulata ruant, atque obvius iectu 20
Stridat uterque polus, superaque ut Olympius aulā
Decidat, horribilisque reiecta Gorgone Pallas ;
Qualis in Ægæam proles Junonia Lemnon

“ Eternal lights ! though adamantine laws

“ Of Destinies to move still you ordain,

“ Turn hither all your eyes, &c.” TODD.

Ver. 9. ————— et rerum publica mater

Omniparum contracta uterum sterilescet ab ævo ?]
Compare Shakespeare's *Timon of Athens*, A. iv. S. iii. of the earth :

———— “ Common mother, thou

“ Whose womb unmeasurable, and infinite breast

“ Teems, and feeds all —” TODD.

Ver. 23. Qualis in Ægæam &c.] See before, *El.* vii. 81.

“ Sic dolet amissum proles Junonia cœlum, &c.”

And Par. *Lost*, B. i. 740.

“ Men call'd him Mulciber, and how he fell

“ From heaven, they fabled, &c. —

Deturbata sacro cecidit de limine cœli?
 Tu quoque, Phœbe, tui casus imitabere nati; 25
 Præcipiti curru, subitâque ferere ruinâ
 Pronus, et extinctâ fumabit lampade Nereus,
 Et dabit attonito feralia sibila ponto.
 Tunc etiam aërei divulsis sedibus Hæmi
 Diffultabit apex, imoque allisa barathro 30
 Terrebunt Stygium dejecta Ceraunia Ditem,
 In superos quibus usus erat, fraternaque bella.

At Pater Omnipotens, fundatis fortius astris,
 Consuluit rerum summæ, certoque peregit
 Pondere fatorum lances, atque ordine summo 35
 Singula perpetuum jussit servare tenorem.
 Volvitur hinc lapsu mundi rota prima diurno;
 Raptat et ambitos sociâ vertigine cœlos.
 Tardior haud solito Saturnus, et acer ut olim
 Fulmineum rutilat cristatâ casside Mavors. 40
 Floridus æternum Phœbus juvenile coruscat,
 Nec fovet effetas loca per declivia terras
 Devexo temone Deus; sed, semper amicâ
 Luce potens, eadem currit per signa rotarum.
 Surgit odoratis pariter formosus ab Indis, 45
 Æthereum pecus albenti qui cogit Olympo,

“ Dropt from the zenith like a falling star

“ On Lemnos the Ægean isle.”

In the last line Bentley reads, “ On Lemnos *thence his isle.*” But, to say no more, Ægean is perhaps ascertained by our Latin text.

T. WARTON.

Ver. 34. *Consuluit rerum summæ,*] So, in *Par. Loft*, B. vi. 673, the Almighty Father is represented

“ Consulting on the sum of things.” *Todd.*

Manè vocans, et serus agens in pascua cœli ;
 Temporis et gemino dispertit regna colore.
 Fulget, obitque vices alterno Delia cornu,
 Cæruleumque ignem paribus complectitur ulnis.
 Nec variant elementa fidem, solitoque fragore 51
 Lurida percussas jaculantur fulmina rupes.
 Nec per inane furit leviori murmure Corus,
 Stringit et armiferos æquali horrore Gelonos
 Trux Aquilo, spiratque hyemem, nimbosque vo-
 lutat.

55

Utque solet, Siculi diverberat ima Pelori
 Rex maris, et raucâ circumstrepit æquora conchâ
 Oceani Tubicen, nec vastâ mole minorem
 Ægæona ferunt dorso Balearica cete.
 Sed neque, Terra, tibi sæcli vigor ille vetusti 60
 Priscus abest, servatque suum Narcissus odorem,
 Et puer ille suum tenet, et puer ille, decorem,
 Phœbe, tuisque, et, Cypri, tuus ; nec ditior olim
 Terra datum sceleri celavit montibus aurum

Ver. 51. *Nec variant elementa fidem,*] Claudian, *De Rapt. Proserp.* i. 42.

“ Pœnè reluctatis iterum pugnantia rebus

“ Rupissent elementa fidem.” TODD.

Ver. 63. Hyacinth the favourite boy of Phœbus, Adonis of Venus. Both, like Narcissus, converted into flowers.

T. WARTON.

Ver. 64. *Terra datum sceleri celavit montibus aurum*
Conscia, vel sub aquis gemmas.] See *El. v. 77.*
And Comus, 718.

————— “ in her own loins

“ She hutch'd th' all-worshipt ore, &c.”

Conscia, vel sub aquis gemmas. Sic denique in
ævum

65

Ibit cunctarum series justissima rerum ;
Donec flamma orbem populabitur ultima, latè
Circumplexa polos, et vasti culmina cœli ;
Ingentique rogo flagrabit machina mundi *.

Again, *ibid.* 732.

— “ And the unsought diamonds
“ Would so imblaze the forehead of the deep, &c.”

T. WARTON.

* This poem is replete with fanciful and ingenious allusions. It has also a vigour of expression, a dignity of sentiment, and elevation of thought, rarely found in very young writers.

T. WARTON.

*De Ideâ Platonicâ quemadmodum Aristoteles intellectus **.

DICITE, facrorum præsides nemorum deæ ;
 Tūque, O noveni perbeata numinis
 Memoria mater, quæque in immenso procul
 Antro recumbis, otiosa Æternitas,
 Monumenta servans, et ratas leges Jovis, 5
 Cœlique fastos, atque ephemeridas Deūm ;
 Quis ille primus, cujus ex imagine

* I find this poem inserted at full length, as a specimen of unintelligible metaphysics, in a scarce little book of universal burlesque, much in the manner of Tom Brown, seemingly published about the year 1715, and intitled "An Essay towards the Theory of the *intelligible world* intuitively considered. Designed for forty-nine Parts, &c. by Gabriel John. Enriched with a faithful account of his ideal voyage, and illustrated with poems by several hands; as likewise with other strange things, not infufferably clever, nor furiously to the purpose. Printed in the year One thousand seven hundred et cætera." T. WARTON.

Ver. 3. This is a sublime personification of Eternity. And there is a great reach of imagination in one of the conceptions which follows, that the original archetype of Man may be a huge giant, stalking in some remote unknown region of the earth, and lifting his head so high as to be dreaded by the gods, &c. v. 21.

" Sive in remota forte terrarum plaga
 " Incedit ingens *hominis archetypus* gigas,
 " Et diis tremendus erigit celsum caput,
 " Atlante major portatore siderum, &c." T. WARTON.

In the opening of this poem there is some resemblance to Claudian, *De Laud. Stil.* ii. 424.

" Est ignota procul, nostræque impervia menti,
 " Vix adeunda deis, annorum squalida Mater,
 " Immensi spelunca ævi, &c." TODD.

Natura solers finxit humanum genus,
Æternus, incorruptus, æquævus polo,
Unusque et universus, exemplar Dei ? 10
Haud ille Palladis gemellus innubæ
Interna proles infidet menti Jovis ;
Sed quamlibet natura fit communior,
Tamen seorsus extat ad morem unius,
Et, mira, certo stringitur spatio loci : 15
Seu sempiternus ille fiderum comes
Cœli pererrat ordines decemplicis,
Citimûmve terris incolit lunæ globum :
Sive, inter animas corpus adituras sedens,
Obliviosas torpet ad Lethes aquas : 20
Sive in remotâ fortè terrarum plagâ

Ver. 11. *Haud ille Palladis gemellus innulæ &c.]* “ This aboriginal Man, the twin-brother of the virgin Pallas, does not remain in the brain of Jupiter where he was generated; but, although partaking of Man’s common nature, still exists somewhere by himself, in a state of singleness and abstraction, and in a determinate place. Whether among the stars, &c.” T. WARTON.

Ver. 13. “ Quamlibet ejus natura fit communior,” that is, *communis.* T. WARTON.

Ver. 15. “ Et (*res mira !*) certo, &c.” T. WARTON.

Ver. 19. See Virgil, *Aen.* vi. 713.

— “ animæ, quibus altera fato
“ Corpora debentur, Lethæ ad fluminis undam,
“ Æternos latices et longa oblivia potant.”

But this is Plato’s philosophy, *Phæd.* Opp. 1590. p. 400. C. col. 1. T. WARTON.

Ver. 21. *Sive in remotâ &c.]* See Hesiod, *Theog.* 731, 746, et seq. And compare Virgil, *Aen.* iv. 480.

Incedit ingens hominis archetypus gigas,
 Et diis tremendus erigit celsum caput,
 Atlante major portitore siderum.
 Non, cui profundum cæcitas lumen dedit, 25
 Dircæus augur vidi hunc alto finu;
 Non hunc silente nocte Pléiones nepos
 Vatum sagaci præpes ostendit choro;
 Non hunc sacerdos novit Affyrius, licet
 Longos vetusti commemoret atavos Nini, 30
 Priscumque Belon, inclytumque Osiridem.
 Non ille, trino gloriosus nomine,

“ Oceani finem juxta soleaque cadentem
 “ Ultimus Æthiopum locus est, ubi maximus Atlas
 “ Axem humero torquet stellis ardentibus aptum.”

RICHARDSON.

Ver. 23. *Et diis]* The edition of 1673 reads “*Et iis,*” an error of the press. TODD.

Ver. 25. Tiresias of Thebes. T. WARTON.

Ver. 27. ————— *Pléiones nepos]* Mercury. Ovid, *Epist. Heroid.* xv. 62. “*Atlantis magni Pleionesque nepos.*” And *Metam.* ii. 743. “*Atlantis Pleionesque nepos.*” See also, *Fast.* B. v. 83. 663. T. WARTON.

Ver. 29. *Non hunc sacerdos novit Affyrius,]* Sanchoniathon, the eldest of the profane historians. His existence is doubted by Dodwell, and other writers. T. WARTON.

His existence, however, is believed by Fourmont, and by other writers. TODD.

Ver. 32. ————— *trino gloriosus nomine,*

Ter magnus Hermes,] Hermes Trismegistus, an Egyptian philosopher, who lived soon after Moses, as Mr. Warton observes: “*Thrice-great Hermes,*” *Il. Penf.* v. 88. Suidas says he was so called, because he was a philosopher, a priest, and a king. TODD.

Ter magnus Hermes, ut sit arcani sciens,
Talem reliquit Isidis cultoribus.

At tu, perenne ruris Academi decus, 35
(Hæc monitra si tu primus induxi scholis,) 35
Jam jam poetas, urbis exules tuæ,
Revocabis, ipse fabulator maximus;
Aut institutor ipse migrabis foras.

Ver. 35. *At tu, perenne &c.]* “ You, Plato, who expelled the poets from your republick, must now bid them return, &c.” See Plato’s *Timæus* and *Protagoras*. Plato and his followers communicated their notions by emblems, fables, symbols, parables, allegories, and a variety of mystical representations. Our author characterises Plato, *Par. Reg. B.* iv. 295. T. WARTON.

Ver. 36. ————— induxti *scholis,*] Edit. 1673,
“ *induxit scholis,*” another error of the press. TODD.

*Ad Patrem *.*

NUNC mea Pierios cupiam per pectora fontes
 Irriguas torquere vias, totumque per ora
 Volvere laxatum gemino de vertice rivum;
 Ut, tenues oblitera sonos, audacibus alis
 Surgat in officium venerandi Musa parentis. 5
 Hoc utcunque tibi gratum, pater optime, carmen.
 Exiguum meditatur opus; nec novimus ipsi
 Aptius à nobis quæ possunt munera donis
 Respondere tuis, quamvis nec maxima possint
 Respondere tuis, nedum ut par gratia donis 10
 Esse queat, vacuis quæ redditur arida verbis.
 Sed tamen hæc nostros ostendit pagina census,
 Et quod habemus opum chartâ numeravimus istâ,
 Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,
 Quas mihi semoto somni peperere sub antro, 15
 Et nemoris laureta sacri Parnassides umbræ.
 Nec tu vatis opus divinum despice carmen,

* According to Aubrey's manuscript Life of Milton, Milton's father, although a scrivener, was not apprenticed to that trade: he says he was bred a scholar and of Christ Church Oxford, and that he took to trade in consequence of being disinherited. Milton was therefore writing to his father in a language which he understood. Aubrey adds, that he was very ingenious, and delighted in musick, in which he instructed his son John: that he died about 1647, and was interred in Cripplegate church, from his house in Barbican. MS. Ashm. See Note on v. 66. below. T. WARTON.

Ver. 16. See the Notes on v. 92. *Mansus.* TODD.

Ver. 17. Here begins a fine panegyrick on poetry.

T. WARTON.

Quo nihil æthereos ortus, et femina cœli,
Nil magis humanam commendat origine mentem,
Sancta Promethëæ retinens vestigia flammæ. 20
Carmen amant superi, tremebundaque Tartara
carmen

Ima ciere valet, divosque ligare profundos,
Et triplici duro Manes adamante coerces.
Carmine sepositi retegunt arcana futuri
Phœbades, et tremulæ pallentes ora Sibyllæ : 25
Carmina sacrificus follennes pangit ad aras,

Ver. 21. ————— tremebundaque Tartara carmen

Ima ciere valet, divosque ligare profundos,

Et triplici duro Manes adamante coerces.] As in Il

Pens. v. 106.

“ Such notes as, warbled to the string,

“ Drew iron tears down Pluto’s cheek,

“ And made Hell grant what love did seek.”

And below, of Orpheus, v. 54. Where see the Note. T. WARTON.

Compare also Valerius Fl. iii. 407.

“ Infantes errore luit, culpamque remittens

“ Carmina turbatos volvit placantia Manes.” TODD.

Ver. 25. *Phœbades,*] The priestesses of Apollo’s temple at Delphi, who always delivered their oracles in verse. Our author here recollects the *Ion* of Euripides. To Phemonoe, one of the most celebrated of these poetical ladies, the Greeks were indebted for hexameters. Others found it more commodious to sing in the specious obscurity of the Pindarick measure. Homer is said to have borrowed many lines from the responses of the priestess Daphne, daughter of Tiresias. It was suspected, that persons of distinguished abilities in poetry were secretly placed near the oracular tripod, who immediately clothed the answer in a metrical form, which was almost as soon conveyed to the priestess in waiting. *Phœbas* is a word in Ovid. And Cassandra, a prophetess, is called *Phœbas*, Amor. ii. viii. 12. And Trist. ii. 400. See our author, before, El. vi. 73. T. WARTON.

Aurea seu sternit motantem cornua taurum ;
 Seu cùm fata sagax fumantibus abdita fibris
 Consulit, et tepidis Parcam scrutatur in extis.
 Nos etiam, patrium tunc cùm repetemus Olym-
 pum,

30

Æternæque moræ stabunt immobilis ævi,
 Ibibus auratis per cœli templa coronis ;
 Dulcia suaviloquo sociantes carmina plectro,
 Astra quibus, geminique poli convexa, sonabunt.
 Spiritus et rapidos qui circinat igneus orbes, 35
 Nunc quoque fidereis intercinit ipse choreis
 Immortale melos, et inenarrabile carmen ;
 Torrida dum rutilus compescit sibila Serpens,
 Demissoque ferox gladio mansuescit Orion ;
 Stellarum nec sentit onus Maurusius Atlas. 40
 Carmina regales epulas ornare solebant,
 Cùm nondum luxus, vastæque immensa vorago
 Nota gulæ, et modico spumabat cœna Lyæo.
 Tum, de more fedens festa ad convivia vates,
 Æsculeâ intonso redimitus ab arbore crines, 45
 Heroïumque actus, imitandaque gesta canebat,

Ver. 37. *Immortale melos, &c.]* See *Lycidas*, v. 176.

T. WARTON.

Ver. 41. *Carmina regales epulas &c.]* Vida, *Poetic.* i. 542.

— “ Quæ primùm Fauni Vatésque caneabant,
 “ Carmina mortales passim didicere per urbes,
 “ Post epulas laudes heroum et facta canentes.” BOWLE.
 See also Homer, *Odyss.* xvii. 270.

— ἐν δὲ τε φόρμιγξ
 Ήπύει, ἦν ἄρα δαιτὶ θεοὶ ωίσταν ἑταῖρην. TODD.

Ver. 44. *Tum, de more &c.]* See Homer, *Odyss.* viii. 65.

TODD.

Et chaos, et positi latè fundamina mundi,
 Reptantésque deos, et alentes numina glandes,
 Et nondum Ætnæo quæsitum fulmen ab antro.
 Denique quid vocis modulamen inane juvabit, 50
 Verborum sensusque vacans, numerique loquacis?
 Silvestres decet iste choros, non Orpheus, cantus,
 Qui tenuit fluvios, et quercubus addidit aures,
 Carmine, non citharâ; simulachrâque functa
 canendo

Compulit in lacrymas: Habet has à carmine
 laudes. 55

Nec tu perge, precor, sacras contemnere Musas,
 Nec vanas inopésque puta, quarum ipse peritus
 Munere mille sonos numeros componis ad aptos;
 Millibus et vocem modulis variare canoram
 Doctus, Arionii meritò sis nominis hæres. 60
 Nunc tibi quid mirum, si me genuisse poetam

Ver. 52. *Silvestres &c.]* He alludes to the Song of *Orpheus*, in Apollonius Rhodius, i. 277. He “*sung of Chaos to the Orphean Lyre,*” *Par. Loft*, B. iii. 17. See also Onomacritus, *Argon.* v. 438. T. WARTON.

Ver. 53. ————— *quercubus addidit aures, &c.]* See *Par. Loft*, B. vii. 25. And Manilius, v. 321. “*Et filvis addidit aures.*”

RICHARDSON.

Ver. 54. ————— *simulachrâque functa]* So of *Orpheus*, going down to Hell, Ovid, *Metam.* x. 14. “*Perque leves populos, simulacraque functa sepulcris, &c.*” Our author adds, “*Compulit in lacrymas.*” So Ovid, continuing the same story, *ibid.* 45.

“*Tum primum lacrymis victarum carmine fama est*
 “*Eumenidum maduisse genas, &c.*”

Here we have,

“*Drew iron tears down Pluto's cheek.*” T. WARTON.

Contigerit, charo si tam propè sanguine juncti
 Cognatas artes, studiumque affine, sequamur?
 Ipse volens Phœbus se dispertire duobus,
 Altera dona mihi, dedit altera dona parenti; 65
 Dividuumque Deum, genitörque puérque, tene-
 mus.

Ver. 66. *Dividuumque Deum, genitörque puérque, tenemus.*] The topick of persuasion is happily selected. *Dividuus* our author has twice anglicized in *Paradise Lost*, B. vii. 382, and B. xii. 86. *Dividuus* is an Ovidian adjective, *Amor.* i. v. 10. “*Candida dividua colla tegente coma.*” *Ibid.* ii. x. 10. “*Di-*
viduumque tenent alter et alter amor.” And see *Art. Amator.* ii. 488. *Metam.* ii. 682; and Note, *On Time*, v. 12.

Milton's father was well skilled in musick. Philips says, that he composed an *In nomine* of forty parts, for which he was honoured with a gold chain and medal by a Polish prince, to whom he presented it. He is mentioned by Wood in his manuscript History of English Musicians. “John Milton, a musician living in the reigne of queene Elizabeth, James i. Charles i. We have some of his compositions in the publick musicke schoole at Oxford.” MSS. *Mus. Ashm.* D. 19. 4to. Among the Psalm-tunes, published by Thomas Ravenscroft in 1633, are many with the name of John Milton; more particularly, that common one called York tune, the tenour part of which was such a favourite, as to be used by nurses for a lullaby, and as a chime-tune for churches. He has several songs for five voices, in “*The Teares or lamentations of a sorrowfull soule*, composed with musical ayres and songs both for voices and divers instruments,” containing also compositions by Bird, Bull, Orlando Gibbons, Dowland the lutenist, Ferrabosco, Coperario, Weelks, Wilbye, and others the most celebrated masters of the times, written and published by sir William Leighton, knight, a gentleman-pensioner, and a good musician, in 1614*. He has a madrigal for five [six] voices, among the numerous contributions of the most capital perform-

* There is an edition of the poem in 1612, 4to. He wrote also a poem called *Virtue Triumphant*, &c. Published in 1603.

Tu tamen ut imules teneras odiffe Camœnas,
 Non odiffe reor; neque enim, pater, ire jubebas
 Quà via lata patet, quà pronior area lucri,
 Certaque condendi fulget spes aurea nummi: 70
 Nec rapis ad leges, malè custoditaque gentis
 Jura, nec insulsis damnas clamoribus aures;

ers, in the *Triumphs of Oriana*, published by Morley in 1601. See Note on *Comus*, v. 495. This collection is said to have been planned by the earl of Nottingham, lord High Admiral; who, with a view to soothe queen Elizabeth's despair for the recent execution of Lord Essex by flattering her preposterous vanity, gave for a prize-subject to the best poets and musicians, whom he liberally rewarded, the beauty and accomplishments of his royal mistress, now a decrepit virgin on the brink of seventy. But maiden queens are in perpetual bloom. T. WARTON.

I take this occasion to observe, in consequence of the historical anecdote at the close of the preceding note, that the original warrant for the execution of Lord Essex, signed with the trembling hand of his royal mistress, is now in the Marquis of Stafford's collection of papers and records, which belonged to the late Duke of Bridgewater, and formerly belonged to his Grace's illustrious ancestor Sir Thomas Egerton, Elizabeth's Lord Keeper of the Great Seal, and James the first's Lord Chancellor. Mr. Warton has taken no notice of the *poetical* attempts made by Milton's father. See however the Life of Milton, prefixed to this edition. TODD.

Ver. 71. He had Ovid in his head. *Amor.* i. xv. 5.

“ Non me verbofas leges ediscere, nec me
 “ Ingrato vocem prostituisse foro, &c.”

He speaks with a like contempt for the study of the Law to Hartlib, *Tract. Educat.* “ Some, allured to the *Trade* of Law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees.” T. WARTON.

Sed, magis exultam cupiens diteſcere mentem,
 Me procul urbano ſtrepitū, ſecefibus altis
 Abductum, Aoniæ jucunda per otia ripæ, 75
 Phœbæo lateri comitem finis ire beatum.
 Officium chari taceo commune parentis ;
 Me poſcunt majora : tuo, pater optime, ſumptu
 Cùm mihi Romuleæ patuit facundia linguae,
 Et Latii veneres, et quæ Jovis ora decebant so
 Grandia magniloquis elata vocabula Graiis,
 Addere ſuafisti quos jactat Gallia flores ;
 Et quam degeneri novus Italus ore loquela
 Fundit, barbaricos teſtatus voce tumultus ;
 Quæque Palæſtinus loquitur mysteria vates. 85
 Denique quicquid habet cœlum, ſubiectaque cœlo

Ver. 74. *Me procul urbano ſtrepitū, &c.]* He thus writes, in his epifle to his preceptor Thomas Young, dated in 1628: “ *Ab urbano ſtrepitū ſubducam me paulisper.* ” BOWLE.

Ver. 75. Aubrey, in Milton’s manuscript Life, says that he “ was 10 yeares old by his picture, and then a poet.” The picture is that by Cornelius Jansen. T. WARTON.

Ver. 84. — barbaricos teſtatus voce tumultus ;] The pure Roman language was corrupted, says Mr. Warton, by *Barbarick*, or *Gothick*, invaders. *Barbarick* occurs in *Par. Loft*, B. ii. 4. And the etymology of the word has been thus explained. “ Bruce has shown, that *Barbarick*, *Barbarine*, and *Barberin*, are names derived from *Berber*, or *Barbar*, the native name of the coast of the *Trogloditick*, *Ichthyophagi*, and *Shepherds*. It goes down the whole western coast of the Red Sea. The Egyptians hated and feared them. It was, therefore, in Egypt a term both of dread and contumely; in which ſenſe it paſſed to the Greeks, and from them to the Romans.” Dr. Vincent’s *Periplus of the Egyptian Sea: Part the first*, &c. 1800. p. 103. TODD.

Terra parens, terræque et cœlo interfluis aer,
Quicquid et unda tegit, pontique agitabile mar-
mor,

Per te nōsse licet, per te, si nōsse libebit:
Dimotâque venit spectanda scientia nube, 90
Nudâque conspicuos inclinat ad oscula vultus,
Ni fugisse velim, ni sit libâsse molestum.

I nunc, confer opes, quisquis malesanus avitas
Austriaci gazas, Perüanaque regna, præoptas.
Quæ potuit majora pater tribuisse, vel ipse 95
Jupiter, excepto, donasset ut omnia, cœlo?
Non potiora dedit, quamvis et tuta fuissent,
Publica qui juveni commisit lumina nato,
Atque Hyperionios currus, et fræna diei,
Et circùm undantem radiatâ luce tiaram. 100
Ergo ego, jam doctæ pars quamlibet ima catervæ,
Victrices hederas inter laurósque sedebo;
Jámque nec obscurus populo miscebor inertî,
Vitabuntque oculos vestigia nostra profanos.
Este procul, vigiles Curæ, procul este, Querelæ,
Invidiæque acies transverso tortilis hirquo, 106

Ver. 93. I nunc, confer opes,] Ovid, *Epiſt. Heroid.* xii. 204.

“ *I nunc, Sisyphias, improbe, confer opes.*” T. WARTON.

Ver. 101. Ergo ego, &c.] Hor. *Od. I. i.* 29.

“ Me doctarum ederæ præmia frontium

“ Diis miscent superis: me gelidum nemus

“ Nympharumque leves cum S.t. ris chori

“ Secernunt populo.” RICHARDSON.

Ver. 106. Invidiæque acies transverso tortilis hirquo,] The best comment on this line, as Mr. Richardson and Mr. Warton

Sæva nec anguiferos extende, Calumnia, rictus;
 In me triste nihil, fœdissima turba, potestis,
 Nec vestri sum juris ego; securaque tutus
 Pectora, vipereo gradiar sublimis ab ictu. 110

At tibi, chare pater, postquam non æqua me-
 renti

Posse referre datur, nec dona rependere factis,
 Sit memorâsse satis, repetitâque munera grato
 Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lufus, 115
 Si modò perpetuos sperare audebitis annos,
 Et domini supereffe rogo, lucémque tueri,
 Nec spisso rapient oblivia nigra sub Orco;
 Forsitan has laudes, decantatûmq[ue] parentis
 Nomen, ad exemplum, fero servabitis ævo*. 120

have both remarked, is the following description of envy, raised to the highest pitch, in *Par. Lost*, B. iv. 502.

— “ Aside the Devil turn’d
 “ For envy, yet with jealous leer malign
 “ Ey’d them askance.” TODD.

* Such productions of true genius, with a natural and noble consciousness anticipating its own immortality, are seldom found to fail. T. WARTON.

Ad Salfillum, Poetam Romanum, ægrotantem.*

SCAZONTES.

O MUSA, gressum quæ volens trahis claudum,
Vulcanioque tarda gaudes incessu,
Nec sentis illud in loco minus gratum,
Quam cum decentes flava Dëiope furas
Alternat aureum ante Junonis lectum; 5

* Giovanni Salfilli had complimented Milton at Rome in a Latin tetraastich, for his Greek, Latin, and Italian, poetry. Milton, in return, sent these elegant Scazonates to Salfilli when indisposed. T. WARTON.

Ver. 1. *O Musa, gressum quæ volens trahis claudum,*] Mr. Bowle here cites Angelinus Gazæus, a Dutch poet, in *Pia Hilaria*. Antv. 1629. p. 79.

“ *Subclaudicante tibiā redi, Scazon.*”

It is an indispensable rule, which Milton has not here always observed, that the Scazon is to close with a spondee preceded by an iambus. T. WARTON.

Mr. Bowle adds from the *Affaniæ* of Ch. Fitz-Geoffrey, L. ii. sign. F. 3. b. 1601. *Scazonates.*

“ *Adeste Scazon, melleum genus metri,*

“ *Suavè claudicans Iambicum carmen.*”

Milton, however regardless of the indispensable Latin Canon, might perhaps think himself countenanced by the licence admitted into Greek Scazons. See Hephaestion. TODD.

Ver. 4. *Quam cum decentes flava Dëiope &c.*] As the Muses sing about the altar of Jupiter, in *Il. Pens.* v. 47. This pagan theology is applied in *Paradise Lost*; of the angels, B. v. 161.

——— “ and with songs,

“ And choral symphonies, day without night,

“ Circle his throne rejoicing.” T. WARTON.

Ver. 5. *Alternat*] Compare *Par. L. B.* v. 162, and the note on the word *alternate*. TODD.

Aedes dum, et hæc s'is verba pauca Salfillo
 Refer, Camœna nostra cui tantum est cordi,
 Quāmque ille magnis prætulit immeritò divis.
 Hæc ergo alumnus ille Londini Milto,
 Diebus hisce qui suum linquens nidum, 10
 Polique tractum, pessimus ubi ventorum,
 Infantis impotēnsque pulmonis,
 Pernix anhela sub Jove exercet flabra,
 Venit feraces Itali soli ad glebas,
 Vifum superbâ cognitas urbes famâ, 15
 Virōsque, doctāque indolem juventutis.
 Tibi optat idem hic fausta multa, Salfille,
 Habitūmque fesso corpori penitus fanum;
 Cui nunc profunda bilis infestat renes,
 Præcordiisque fixa damnosùm spirat; 20
 Nec id pepercit impia, quòd tu Romano
 Tam cultus ore Lefbium condis melos.

O dulce divûm munus, O Salus, Hebes
 Germana! Tuque, Phœbe, morborum terror,
 Pythone cæfo, sive tu magis Pæan 25
 Libentèr audis, hic tuus facerdos est.
 Querceta Fauni, vósque rore vinoſo

Ver. 23. *O dulce divûm munus, &c.]* I know not any finer modern Latin lyrick poetry, than from this verse to the end. The close which is digressional, but naturally rises from the subject, is perfectly antique. T. WARTON.

Ver. 25. ————— sive tu magis Pæan

Libentèr audis,] So, in *Epitaph. Damon.* 209. “*Sive æquior audis Diodatus.*” He has transferred this classical expression into *Par. Lſt.*, B. iii. 7. Where see the note. TODD.

Ver. 27. *Querceta Fauni, &c.]* Faunus was one of the deities

Colles benigni, mitis Evandri sedes,
 Siquid salubre vallibus frondet yestris,
 Levamen ægro fert certatim vati. 30
 Sic ille, charis redditus rursùm Musis,
 Vicina dulci prata mulcebit cantu.
 Ipse inter atros emirabitur lucos
 Numa, ubi beatum degit otium æternum,
 Suam reclinis semper Ægeriam spectans. 35
 Tumidusque et ipse Tibris, hinc delinitus,
 Spei favebit annuæ colonorum;
 Nec in sepulchris ibit obfessum reges,
 Nimium sinistro laxus irruens loro :

brought by Evander into Latium, according to Ovid, *Faft*, B. v. 99. This is a poetical address to Rome. T. WARTON.

Ver. 28. — mitis *Evandri sedes*,] The epithet *mitis* is finely characteristick of Evander. T. WARTON,

Ver. 33. *Ipse inter atros emirabitur lucos &c.*] Very near the city of Rome, in the middle of a gloomy grove, is a romantick cavern with a spring, where Numa is fabled to have received the Roman laws from his wife Egeria, one of Diana's Nymphs. The grove was called *nemus Aricinum*, and sometimes *Lucus Egeriae et Camænarum*, and the spring *Fons Egeriae*. See Ovid's *Faft*. iii. 275. And, when Numa died, Egeria is said to have retired hither, to lament his death. See Ovid, *Metam.* xv. 487. On these grounds Milton builds the present beautiful fiction, that Numa, still living in this dark grove in the perpetual contemplative enjoyment of his Egeria, from thence will listen with wonder to the poetry of the neighbouring bard. This place is much frequented in sultry weather by the people of Rome, as a cool retreat. See Montfauc. *Diar. Ital.* c. xi. p. 152. edit. 1702. Milton might have visited it while at Rome. T. WARTON,

Ver. 38. *Nec in sepulchris ibit obfessum reges,*
Nimium sinistro laxus irruens loro :] This was Horace's inundation of the Tiber, *Od. i. ii. 18.*

Sed fræna melius temperabit undarum, 40
Adusque curvi falsa regna Portumni.

— “ *vagus et sinistra*
“ *Labitur ripa.*”

For the left side, being on a declivity, was soon overflowed. See
ibid. v. 15.

“ *Ire dejectum monumenta regis.*” T. WARTON.

MANSS*.

Joannes Baptista Mansus, Marchio Villensis, vir ingenii laude, tum literarum studio, nec non et bellicâ virtute, apud Italos clarus in primis est. Ad quem Torquati Tassi Dialogus extat De Amicitia scriptus; erat enim Tassi amicissimus; ab quo etiam inter Campaniae principes celebratur, in illo poemate cui titulus GERUSALEMME CONQUISTATA, lib. 20.

“ Fra cavalier magnanimi, è cortesi,
“ Risplende il MANSO.”

Is authorem Neapoli commorantem summâ benevolentiâ prosecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille, antequam ab eâ urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.

HÆC quoque, Manse, tuæ meditantur carmina laudi
Pierides, tibi, Manse, choro notissime Phœbi;

* At Naples Milton was introduced to Giovanni Battista Manso, marquis of Villa. See *Prose-works*, vol. ii. 332. Milton at leaving Naples sent this poem to Manso. He was a nobleman of distinguished rank and fortune, had supported a military character with high reputation, of unblemished morals, a polite scholar, a celebrated writer, and an universal patron. It was among his chief honours, that he had been the friend of Tasso: and this circumstance, above all others, must have made Milton

Quandoquidem ille alium haud æquo est dignatus honore,
Post Galli cineres, et Mecænatis Hetrusci.

ambitious of his acquaintance. He is not only complimented by name in the twentieth Canto of the *Gerusalemme*, but Tasso addressed his Dialogue on Friendship to Manso, “*Il Manso*, overo Dell’ Amicitia. Dialogo del Sig. Torquato Tasso. Al molte illustre Sig. Giovanni Battista Manso. In Napoli, Appresso Gio. Iacomo Carlino, et Antonio Pace, 1596.” In quarto. Beside a Dedication expressing the sincerest regard and attachment, five Sonnets from Tasso to Manso are prefixed, and Manso is one of the interlocutors. Manso in return wrote the *Life of Tasso*, published in 1621. And, as it here seems, of *Marino*. See v. 17 to v. 21 of this poem. Among Manso’s other works, are, “*Erocallia*, in Ven. 1628.” In twelve Dialogues. And “*I Paradoffi*, 1608.” He died in 1645, aged 84. T. WARTON.

The *Paradoffi* should be more fully described. They are entitled “*I Paradoffi* overo dell’ Amore, Dialogi di G. B. Manso;” and consist of five Dialogues, in all of which Tasso is one of the speakers. Some particulars of Manso’s family may be found in this entertaining volume. Manso was likewise a very pleasing poet. See his *Rime*, 1635, 12mo. There are two letters from Loredano to Manso, the former of which relates to Manso’s *Life of Marino*, in “Lettere del Sigr. G. F. Loredano, edit. Bruxelles, 1708,” pp. 121, 195. Manso was then writing the Life, and Loredano expresses his high expectations of it: “*La vita del Marino fu un’ aborto di poche hore: quella di V. S. farà un parto, tanto più perfetto, quanto più favorito del tempo: se bene la divinità del suo ingegno, anche ne’ momenti sà operare meraviglie.*”—Loredano had written a Life of *Marino*, which he here modestly calls “*un aborto di poche hore.*” Mr. Walker, in an appendix to his Historical Memoir on Italian tragedy, has given a very elegant and interesting illustration, entitled “An attempt to ascertain the site of the Villa near Naples, in which the Marquis Manso received *Tasso* and *Milton*. With notices of the Manso family:” at the conclusion of which he ably vindicates the genuineness of Manso’s *Life of Tasso* from

Tu quoque, si nostræ tantùm valeta aura Camœnæ,
 Victrices hederas inter laurósque fedebis. 5
 Te pridem magno felix concordia Tasso
 Junxit, et æternis inscripsit nomina chartis :
 Mox tibi dulciloquum non inscia Musa Marinum
 Tradidit ; ille tuum dici se gaudet alumnum, 10
 Dum canit Affyrios divûm prolixus amores ;

a doubt that had existed. See the *Memoir*, 1799, *Append.* p. xxvi —xxxii. TODD.

Ver. 1. *Hæc quoque, Mansæ, tue meditantur carmina &c.*] Because he had already been celebrated by many poets. Quadrio says, by more than fifty. T. WARTON.

Ver. 10. ————— *ille tuum dici se gaudet alumnum,*] Marino cultivated poetry in the academy of the *Otiose*, of which Manso was one of the founders. Hither he was sent by the Muse, who was *non inscia*, not ignorant of his poetical abilities and inclinations, &c. For at first, against his will, his father had put him to the law. T. WARTON.

Ver. 11. *Dum canit &c.*] The allusion is to Marino's poem *Il Adone*, prolix enough if we consider its subject; and in other respects spun out to an unwarrantable length. Marino's poem, called *Strage degli Innocenti*, was published in 1633, about four years before Milton visited Italy. To this poem Milton is supposed to have been indebted in *Paradise Lost*. Mr. Hayley thinks it therefore very remarkable, that our author should not here have mentioned this poem of Marino, as well as his *Adone*. The observation at first sight is pertinent and just. But it should be remembered, that Milton did not begin his *Paradise Lost* till many years after this Epistle was written, and therefore such a poem could now be no object. Milton thought it sufficient to characterise Marino by his great and popular work only, omitting his other and less conspicuous performances. See Kippis's *Biogr. Brit.* iv. p. 431. From what is here said, however, it may be inferred, that Milton could be no stranger to the *Strage*, and must have seen it at an early period of his life.

T. WARTON.

Mollis et Ausonias stupefecit carmine nymphas.
 Ille itidem moriens tibi soli debita vates
 Offa, tibi soli, supremaque vota reliquit :
 Nec manes pietas tua chara fefellit amici ; 15
 Vidimus arridentem operoso ex ære poetam.

I have ventured to cite a few passages from Marino's *Strage*, in the pages of the *Paradise Lost*, to which Milton perhaps alluded. See also the Inquiry into the Origin of *Paradise Lost*, in the second volume of the present edition. TODD.

Ver. 16. *Vidimus arridentem operoso ex ære poetam.*] Marino's monument at Naples erected by Manso. But the Academy of the *Humoristi* are said, in Marino's epitaph, to have been the chief contributors. Tasso was buried, in 1595, in the church of the monastery of saint Onufrius at Rome; and his remains were covered, by his own desire, only with a plain stone. Cardinal Cynthio, whom he made his heir, soon afterwards proposed to build a splendid tomb to his memory; but the design never was carried into execution. Manso, to whom he bequeathed only his picture, and to whom he had committed some directions about his funeral, coming from Naples to Rome about 1605, and finding not so much as his name inscribed on the stone under which he was laid, offered to erect a suitable monument, but was not permitted. However, he procured this simple but expressive inscription to be engraved on the stone, *Torquati Tassi offa.* At length the monument, which now appears, was given by Cardinal Bevilqua, of an illustrious family of Ferrara. For a more particular account of the very singular attentions and honours which Marino received from Manso, the reader is referred to the Italian *Life of Marino*, by F. Ferrari, published at Venice in 1633. 4to. At the end of Marino's *Strage de gli Innocenti*, and other poems. See p. 68, 82, 89, 90. Marino died at Naples in 1625, aged fifty-six. T. WARTON.

It may not be improper to exhibit, in this place, the following Sonnet of Marino, *Rime Lugubri*, p. 170, ed. Venet. 1602.

“ Venni a i colli Latini, e 'l marmo scersi
 “ Oue del tuo gran Tasso il fral si posa,

Nec satis hoc visum est in utrumque, et nec pia
cessant

Officia in tumulo ; cupis integros rapere Orco,
Quà potes, atque avidas Parcarum eludere leges :
Amborum genus, et variâ sub forte peractam 20
Describis vitam, morésque, et dona Minervæ ;
Æmulus illius, Mycalen qui natus ad altam]

“ E questi in rimirar l' vrna famosa
“ Furo in vrne di pianto occhi conuersi.
“ E diffi, Ahi ben' hè troppo, onde dolersi
“ Meco l' Italia tutta orba, e dogliosa,
“ Sepolto, e feco ogni sua luce ascosa,
“ Il buon testor degli honorati versi.
“ Sepolto ah nò, che quanto ammira, e sente
“ Il suo nome gli è tomba ; e 'l crin gli honora
“ Nel Parnaso del Ciel fregio lucente.
“ Tu, se colà n' andrai MANSO talhora,
“ Pace eterna gli prega, e riuerente
“ D' immortali amaranti il sasso infiora.” TODD.

Ver. 22. —— Mycalen qui natus ad altam

Rettulit Æolii vitam facundus Homeri.] Plutarch, who wrote the Life of Homer. He was a native of Bœotia, where Mycale is a mountain. It is among those famous hills that blazed in Phaecon's conflagration, Ovid, *Metam.* ii. 223. The allusion is happy, as it draws with it an implicit comparison between Tasso and Homer. In the epithet *facundus*, there is much elegance and propriety. Plutarch is the great master of ancient biography.

T. WARTON.

The learned translator of this poem into English verse, the Revd. Joseph Stirling, observes that Herodotus is here intended ; and that Mr. Warton is mistaken in supposing Milton to allude to Plutarch : for, he adds, “ a mountain of the name of Mycale in Bœotia will not be found either in Pausanias or Strabo : Mycale was in Asia Minor, the country of Herodotus. The epithet *facundus*, which Mr. Warton admires, is particularly applicable to the father of History ; but I doubt whether it would be allowed

Rettulit Æoli vitam facundus Homer.
 Ergo ego te, Cliūs et magni nomine Phœbi, 24
 Manse pater, jubeo longum salvere per ævum,
 Missus Hyperboreo juvenis peregrinus ab axe.
 Nec tu longinquam bonus aspernabere Musam,
 Quæ nuper gelidâ vix enutrita sub Arcto,
 Imprudens, Italas ausa est volitare per urbes. 29
 Nos etiam in nostro modulantes flumine cygnos
 Credimus obscuras noctis sensisse per umbras,
 Quà Thameſis late puris argenteus urnis
 Oceani glaucos perfundit gurgite crines:
 Quin et in has quondam pervenit Tityrus oras.

to Plutarch on the banks of the Ilyssus, though he is rich in biographical and moral reflections." See Stirling's *Poems*, 12mo, Lond. 1789. pp. 190, 191. Mr. Stirling's translation is executed with great elegance. TODD.

Ver. 28. *Quæ nuper gelidâ &c.]* An insinuation, that cold climates are unfriendly to genius. As in *Par. Lost*, B. ix. 44. "Or cold climate, or years, damp my intended wing, &c." See Note on *El.* vi. 6. T. WARTON.

Ver. 32. *Quà Thameſis &c.]* Spenser. HURD.

This very probable supposition may be further illustrated. Spenser was born in London, before described as the "Urbs refluā quam Thameſis alluit undâ," *El.* i. 9. And he is properly ranked with Chaucer. And the allusion may be to Spenser's *Epi-thalamium* of Thameſis, a long Episode in the *Faery Queen*, iv. xi. 8. See also his *Prothalamium*. I believe it is an old tradition, that if swans sing, it is in the darkest and coldest nights of winter. See Van Trist's *Lett. on Iceland*; p. 143. T. WARTON.

Ver. 34. *Quin et in has quondam pervenit Tityrus oras.]* "Like me too, Chaucer travelled into Italy." In Spenser's *Pastorals*, Chaucer is constantly called *Tityrus*. T. WARTON.

See Speght's Life of Chaucer. TODD.

Sed neque nos genus incultum, nec inutile
Phœbo,

35

Quà plaga septeno mundi fulcata Trione
Brumalem patitur longâ sub nocte Boöten.
Nos etiam colimus Phœbum, nos munera Phœbo
Flaventes spicas, et lutea mala canistris,
Halantémque crocum; perhibet nisi vana ve-
tustas,

40

Misimus, et lectas Druidum de gente choreas.
Gens Druides antiqua, sacris operata deorum,
Heroum laudes, imitandáque gesta, caneabant;
Hinc quoties festo cingunt altaria cantu,
Delo in herbosâ, Graiae de more puellæ,

45

Ver. 35. *Sed neque &c.]* See Pindar, *Olymp. Od.* iii. 28.

Δῆμον ὑπερβορέων πείσας, Απόλ-
λωνος θεράποντα. TODD.

Ver. 38. *Nos etiam &c.]* He avails himself of a notion sup-
ported by Selden on the *Polyolbion*, that Apollo was worshipped
in Britain. See his Notes on *Songs*, viii. ix. Selden supposes
also, that the British Druids invoked Apollo. And see Span-
heim on Callimachus, vol. ii. 492. seq. T. WARTON.

Ver. 41. *Misimus, et lectas Druidum de gente choreas.]* He in-
sinuates, that our British Druids were poets. As in *Lycidas*,
v. 53. “Where your old Bards the famous Druids lie.” The
poetical character of the Druids is attested by Cesar, *Bell. Gall.*
vi. 4. “Magnum numerum versuum ediscere dicuntur.”

T. WARTON.

See also Beaumont and Fletcher’s *Bonduca*, A. i. S. i.

“The holy Druides composing songs
“Of everlasting life to victory.” TODD.

Ver. 45. —— *Graiae de more puellæ,]* Ovid, *Metam.* ii.,
711. “Illâ fortè die castæ de more puellæ, &c.” T. WARTON.

Carminibus lœtis memorant Corinëida Loxo,
Fatidicámque Upin, cum flavicomâ Hecaërgé,
Nuda Caledonio variatas pectora fuco.

Fortunate senex, ergo, quacunque per orbem
Torquati decus, et nomen celebrabitur ingens,
Claráque perpetui succrescet fama Marini; 51
Tu quoque in ora frequens venies plausúmque
virorum,

Et parili carpes iter immortale volatu.
Dicetur tum sponte tuos habitâsse penates
Cynthius, et famulas venisse ad limina Musas:
At non sponte domum tamen idem, et regis
adivit 56

Ver. 46. Our author converts the three Hyperborean Nymphs, who sent fruits to Apollo in Delos, into British goddesses. See Callimachus, *Hymn. Del.* v. 292.

Οὐπὶς τε, Λοξάτε, καὶ εὐαίων Ἐγκέργη,
Θυγατέρες Βορέω, &c. —

Milton here calls Callimachus's Loxo, *Corineis*, from Corineus a Cornish giant: and supposes that the naked bosoms of these three Nymphs were tinged with Caledonian or Pictish woad. Some writers hold, that Britain, or rather that part of it called Scotland, was the fertile region of the Hyperborei. T. WARTON.

Ver. 52. *Tu quoque in ora frequens venies plausúmque virorum,*] So Propertius, as Mr. Bowle observes, iii. ix. 32. “*Venies tu quoque in ora virūm.*” See also Virgil, *Georg.* iii. 9. “*Viētorque virūm volitare per ora.*” Mr. Warton remarks, that this association of immortality is happily inferred by Milton. TODD.

Ver. 56. *At non sponte domum tamen &c.*] Apollo, being driven from heaven, kept the cattle of king Admetus in Thessaly, who had entertained Hercules. This was in the neighbourhood of the river Peneus, and of mount Pelion, inhabited by Chiron. It has never been observed, that the whole context is a manifest imita-

Rura Pheretiadæ, cœlo fugitivus Apollo ;
 Ille licet magnum Alcidæ suscepereat hospes ;
 Tantum ubi clamofos placuit vitare bubulcos,
 Nobile mansueti cessit Chironis in antrum, 60

tion of a sublime Chorus in the *Alcestis* of Milton's favourite Greek dramatist, Euripides, v. 570. seq.

Σέ τοι καὶ ὁ Πύθιος
 Εὐλύρας Ἀπόλλων
 Ἡξίωσε ναῖειν
 Ἐτλη δὲ σοῖσι μηλονόμας
 Εὐ δόμοις γενέσθαι,
 Δοχμιῶν διὰ κλιτύων
 Βοσκήμασι σοῖσι συρίζων
 Ποιμνήτας ὑμενάίας.
 Σὺν δὲ ἐποιμαίνοντο χαρᾶς μελέ-
 αν βαλισί τε λύγκες
 Εἴσα δὲ, λιποῦσ' Οθρυ-
 ος νάπαν, λεόνταν
 Α δαφοινὸς ἵλα
 Εχόρευσε δὲ ἀμφὶ σὰν κιθέραν,
 Φοῖβε, ποικιλόθριξ
 Νεθρὸς, ὑψικόμων πέραν
 Βαίνοντος ἵλατταν σφύρῳ κάθω,
 Χαίροντος εὐφρονὶ μολπᾷ. T. WARTON.

Ver. 57. — *Pheretiadæ,*] See Ovid, *Faſt.* ii. 239.

“ Cynthius Admeti vaccas pavisse Phereas, &c.”

And *Epift. Heroid.* Ep. v. 151. *Pheretiades* occurs more than once in Ovid. From Homer, *Il.* ii. 763, xxiii. 376. T. WARTON.

Ver. 60. *Nobile mansueti cessit Chironis in antrum,*] Chiron's cavern was *ennobled* by the visits and education of sages and heroes. Chiron is styled *mansuetus*, because, although one of the Centaurs, and the inhabitant of a cave in a mountain, he excelled in learning, wisdom, and the most humane virtues. Or, he may be called *mansuetus*, either on account of his mildness as a teacher, or his hospitality to strangers. See a beautiful Poem in Dodſley's *Miscellanies*, by the late Mr. Bedingfield, called the

Irriguos inter saltus, frondosáque tecta,
 Peneum propè rivum : ibi sæpe sub ilice nigrâ,
 Ad citharæ strepitum, blandâ prece victus amici,
 Exilii duros lenibat voce labores. 64
 Tum neque ripa suo, barathro nec fixa sub imo
 Saxa stetere loco ; nutat Trachinia rupes,

Education of Achilles. Mr. Steevens adds, “ The most endearing instance of the *mansuetude* of Chiron, will be found in his behaviour when the Argo sailed near the coast on which he lived. He came down to the very margin of the sea, bringing his wife with the young Achilles in her arms, that he might show the child to his father Peleus who was proceeding on the voyage with the other Argonauts. Apollon. Rhod. lib. i. 558. Πηλείδην Ἀχιλῆα φίᾳ φειδίσκετο πατέρι. *Chironis in antrum*, is the end of a verse in Ovid, *Metam.* ii. 631. T. WARTON.

Ver. 64. *Exilii duros lenibat voce labores.*] Ovid says, that he soothed the anxieties of love, not of banishment, with his musick; and it is related, or implied, by Tibullus, and others, that he was enamoured of Admetus when a boy, or the grandson of an elder Admetus. Ovid, *Metam.* ii. 684.

“ Dumque amor est curæ, dum te tua fistula mulcet.”

See also *Epist. Heroid.* Ep. v. 151, *Faſt.* ii. 239. Callimachus more expressly, *Hymn. Apoll.* v. 49.

———Ἐπ’ Ἀμφρυσῷ ζευγήτιδας ἐτρέφει ἵππωνες,
 Ἡθές ἐπ’ ἔρωτι κεκαυμένος Ἀδμήτοιο.

But Milton uniformly follows Euripides, who says that Apollo was unwillingly forced into the service of Admetus by Jupiter, for having killed the Cyclopes, *Alceſt.* v. 6. Thus, v. 56.

“ At non *sponte* domum tamen idem, &c.”

The very circumstance which introduces this fine compliment and digression. T. WARTON.

Ver. 66. ——— *nutat Trachinia rupes,*] Mount Oeta, connected with the mountains, Pelion in which was Chiron's cave, and Othrys, mentioned in the passage just cited from Euripides. See Ovid, *Metam.* vii. 353. But, with no impropriety,

Nec sentit solitas, immania pondera, silvas;
 Emotaque suis properant de collibus orni,
 Mulcenturque novo maculosi carmine lynces.

Diis dilecte senex, te Jupiter æquus oportet
 Nascentem, et miti lustrarit lumine Phœbus, 71
 Atlantisque nepos; neque enim, nisi charus abortu
 Diis superis, poterit magno favisse poetæ.
 Hinc longæva tibi lento sub flore senectus
 Vernat, et Æsonios lucratur vivida fusos; 75

Milton might here mean Pelion by the *Trachinian rock*; which, with the rest, had *immania pondera silvas*, and which Homer calls εινοσιφύλλον, *frondosum*. Its *Orni* are also twice mentioned by V. Flaccus, *Argon.* B. i. 406. “Quantum Peliacas in vertice vicerat ornos.” And in B. ii. 6. T. WARTON.

Ver. 69. *Mulcenturque novo &c.]* Boethius, *Metr.* iii. 12.

“ Stupet tergeminus novo

“ Captus carmine janitor.” RICHARDSON.

Ver. 72. ————— neque enim, nisi charus ab ortu
Diis superis, &c.] Pindar, *Pyth. Od.* i. 25.

“Οσσα δὲ μὴ περιάληκε
 Ζεὺς, ἀτύχονται βοῶν
 Πιερίδων αἰοντα. TODD.

Ver. 73. ————— magno favisse poetæ.] The great poet Tasso. Or a great poet like your friend Tasso. Either sense shows Milton's high idea of the author of the *Gerusalemme*. T. WARTON.

The great poet is the usual phrase applied to Tasso. So, in the Sonnet cited in p. 350. “Del tuo gran Tasso.” Again, in Rime del Sig. G. C. Colombini, *Sonetti di diversi Accademici Sanesi, &c.* Sienna, 1608, p. 184.

“ Qui giace estinto il gran Torquato Tasso,

“ Gloria d' Apollo, onor del secol nostro.” TODD.

Ver. 74. ————— lento sub flore senectus
Vernat, &c.] There is much elegance in *lento sub flore*. I venture to object to *vernat senectus*. T. WARTON.

Nondum deciduos servans tibi frontis honores,
 Ingeniumque vigens, et adultum mentis acumen.
 O mihi si mea fors tales concedat amicum,
 Phœbæos decorasse viros qui tam bene nōrit,
 Siquando indigenas revocabo in carmina reges,
 Arturūmque etiam sub terris bella moventem !

Ver. 79. *Phœbæos*] *Phœbæos* is intirely an Ovidian epithet. As, “*Phœbæa lyra*,” *Epist. Heroid.* xvi. 180. And in numerous other places. See *El.* vii. 46. T. WARTON.

Phœbæus, it may be added, is also a very frequent epithet in Buchanan’s poetry. TODD.

Ver. 80. *Siquando indigenas revocabo in carmina reges,*
Arturūmque etiam sub terris bella moventem ! &c.]
 The *indigenæ reges* are the ancient kings of Britain. This was the subject for an epick poem that first occupied the mind of Milton. See the same idea repeated in *Epitaph. Damon.* v. 162. King Arthur, after his death, was supposed to be carried into the subterraneous land of Faerie or of Spirits, where he still reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer all his old enemies, and reestablish his throne. He was, therefore, ETIAM movens bella sub terris, STILL meditating wars under the earth. The impulse of Milton’s attachment to this subject was not entirely suppressed : It produced his History of Britain. By the expression, *revocabo in carmina*, the poet means, that these ancient kings, which were once the themes of the British bards, should now again be celebrated in verse. Milton, in his *Church-Government*, written 1641, says, that after the example of Tasso, “ it haply would be no rashness, from an equal diligence and inclination, to present the like offer in one of our own *ancient stories*,” *Prose-works*, i. 60. It is possible that the advice of Manso, the friend of Tasso, might determine our poet to a design of this kind. T. WARTON.

We may here compare the *Illustrations* of Drayton’s *Polyolbion*, S. iii. p. 54, edit. 1622, where Lydgate, according to the fiction of the Welch bards, says of Arthur;

Aut dicam invictæ sociali fœdere mensæ 82
 Magnanimos heroas ; et, O modo spiritus adsit,
 Frangam Saxonicas Britonum sub Marte
 phalanges !

Tandem ubi non tacitæ permensus tempora vitæ,
 Annorūmque satur, cineri sua jura relinquam,
 Ille mihi lecto madidis astaret ocellis,
 Astanti sat erit si dicam, sim tibi curæ ;
 Ille meos artus, liventi morte solutos,
 Curaret parvâ componi molliter urnâ : 90
 Forsitan et nostros ducat de marmore vultus,
 Nectens aut Paphiâ myrti aut Parnasside lauri

“ He is a king crouned in Fairie,
 “ With scepter and sword ; and with his roiall
 “ Shall resort as lord and soveraigne
 “ Out of Fairie, and reigne in Britaine.” TODD.

Ver. 82. ————— *sociali fœdere mensæ &c.]* The knights, or associated champions, of king Arthur's Round Table, as Mr. Warton observes : but there may be an allusion also to Statius, *Theb.* viii. 240.

“ Tum primū ad cœtus, *sociaéque ad fœdera mensæ,*
 “ Semper inaspectum, &c.” TODD.

Ver. 85. *Annorūmque satur, &c.]* Mr. Steevens thinks, that the context is amplified from a beautiful passage in the *Medea* of Euripides, v. 1032. Medea speaks to her sons.

—— Εἶχον ἐλπίδας
 Πολλὰς ἐν ὑμῖν γυροστικήσειν τὸν ἔμε,
 Καὶ πατθανῶσαν χερσὶν εὖ περιτελεῖν
 Ζηλωτὸν ἀνθρώποισι. T. WARTON.

Ver. 92. ————— Parnasside] So, *ad Patrem*, v. 16.
 “ Et nemoris laureta facri *Parnassides* umbræ.”

Ovid, *Metam.* xi. 165.

“ Ille caput flavum lauro *Parnasside* vincitus.”
 Virgil's epithet is *Parnassius*. T. WARTON.

Fronde comas, at ego securâ pace quiescam.
 Tum quoque, si qua fides, si præmia certa
 honorum, 94
 Ipse ego cælicolûm semotus in æthera divûm,
 Quò labor et mens pura vehunt, atque ignea
 virtus,
 Secreti hæc aliquâ mundi de parte videbo,
 Quantum fata sinunt; et, totâ mente serenum
 Ridens, purpureo suffundar lumine vultus, 99
 Et simul æthereo plaudam mihi lætus Olympo.

Milton also follows Buchanan. See *Silvæ*, Buchanan. Opp. ed. supr. p. 52.

— “ mutaéque diu *Parnassidos umbræ*.” **TODD.**

EPITAPHIUM DAMONIS.

ARGUMENTUM.

*Thyrsis et Damon, ejusdem viciniae pastores, eadem studia sequuti, à pueritia amici erant, ut qui plurimum. Thyrsis animi causâ profectus peregrè de obitu Damonis nuncium accepit. Demum postea reversus, et rem ita esse comperto, se, suamque solitudinem, hoc carmine deplorat. Damonis autem sub persona hic intelligitur Carolus Deodatus ex urbe Hetruriæ Lucæ paterno genere oriundus, cætera Anglus; ingenio, doctrinâ, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius **.

HIMERIDES nymphæ (nam vos et Daphnæ,
et Hylnæ,
Et plorata diu meministis fata Bionis,)

* See Notes on *El. i.* Charles Deodate's father, Theodore, was born at Geneva, of an Italian family, in 1574. He came young into England, where he married an English Lady of good birth and fortune. He was a doctor in physick; and, in 1609, appears to have been physician to Prince Henry, and the princess Elizabeth, afterwards queen of Bohemia. Fuller's *Worthies, Middlesex*, p. 186. He lived then at Brentford, where he performed a wonderful cure by phlebotomy; as appears by his own narrative of the case, in a Letter dated 1629, printed by Hakewill at the end of his *Apologie*, Lond. 1630. Signat. Y y 4. Hakewill calls him, "Dr. Deodate, a French physician living in London, &c." See *Apol. L. iii. §. v. p. 218.* One of his descendants, Mons. Anton. Josue Diodati, who has honoured me with some of these notices, is now the learned Librarian of the Republick of Geneva. Theodore's Brother, Giovanni Deodati, was an

Dicite Sicelicum Thamesina per oppida carmen :
 Quas miser effudit voces, quæ murmura Thyrſis,
 Et quibus affiduis exercuit antra querelis, 5

eminent theologist of Geneva; with whom Milton, in consequence of his connection with Charles, contracted a friendship during his abode at Geneva, and whose annotations on the Bible were translated into English by the puritans. The original is in French, and was printed at Geneva, 1638. He also published, "Theses LX de Peccato in genere et specie, Genev. 1620."—"I SACRI SALMI, messi in rime Italiane da Giovanni Diodati, 1631, 12mo."—"An Italian Translation of the Bible, 1607."—And "An Answer sent to the Ecclesiastical Assembly at London, with marginal observations by king Charles the first. Newcastle, 1647." But this last is a translation into English, by one of the puritans. Perhaps the only genuine copy of it, for there were many spurious editions, is now to be seen in the Bodleian library. See a curious story concerning this G. Deodati, of his preaching at Venice in a trooper's habit, and converting a Venetian courtezan, in Lord Orrery's *Memoirs* by T. Morrice, prefixed to *State Papers*, ch. i. In which it is said by Lord Orrery, who lived a year in his house, that he was not unfavourably disposed towards the English hierarchy, but wished it might be received under some restrictions at Geneva; that he was a learned man, a celebrated preacher, and an excellent companion. The family left Italy on account of religion. Compare *Archbishop Usher's Letters*, Lond. 1686. ad calc. *Lett.* xii. p. 14. T. WARTON.

Giovanni Deodati published also "A French Translation of Father Paul's History of the Council of Trent." TODD.

Ver. 1. *Himerides nymphæ}*] Himera is the famous bucolick river of Theocritus, who sung the death of Daphnis, and the loss of Hylas. Bion, in the next line, was lamented by Moschus. In the Argument of this Pastoral, "Rem ita esse comperto." Tickell has ignorantly and arbitrarily altered *comperto* to *comperiens*. He is followed, as usual, by Fenton. T. WARTON.

I must defend Tickell from the preceding censure. He found *comperiens* in Tonson's edition of 1713, which, as I have before observed, he seems to have usually followed. TODD.

Flumináque, fontésque vagos, nemorúmque re-
cessus;

Dum sibi præreptum queritur Damona, nequæ
altam

Luctibus exemit noctem, loca sola pererrans.

Et jam bis viridi surgebat culmus aristâ,

Et totidem flavas numerabant horrea messes, 10

Ex quo summa dies tulerat Damona sub umbras,

Nec dum aderat Thyrfis; pastorem scilicet illum

Dulcis amor Musæ Thuscâ retinebat in urbe:

Ast ubi mens expleta domum, pecorisque relicti

Cura vocat, simul assuetâ seditque sub ulmo, 15

Tum verò amissum tum denique fentit amicum,

Cœpit et immensum sic exonerare dolorem.

Ité domum impasti, domino jam non vacat,
agni.

Hei mihi! quæ terris, quæ dicam numina cœlo,

Ver. 12. Thyrfis, or Milton, was now at Florence. It is observable, that he gives this name to the Spirit, assuming the habit of a shepherd, in *Comus*. T. WARTON.

Ver. 15. ————— assuetâ seditque sub ulmo,] So, in *Il Penſ. v. 60*, as Mr. Warton observes:

“ While Cynthia checks her dragon yoke,
“ Gently o'er the accustom'd oak.”

The Windsor oak is distinguished, in the *Merry W. of Windsor*, by an accustomed dance around it.

————— “ But, till 'tis one o'clock,
“ Our dance of custom, round about the oak
“ Of Herne the hunter, let us not forget.”

Milton, however, had probably Ovid in mind. *Met. x. 533.*

“ Hunc tenet, huic comes est, assuetâ semper in umbrâ,
“ Indulgere sibi, &c.” TODD.

Postquam te immitti rapuerunt funere, Damon ! 20
 Siecine nos linquis, tua sic sine nomine virtus
 Ibit, et obscuris numero sociabitur umbris ?
 At non ille, animas virgâ qui dividit aureâ,
 Ista velit, dignumque tui te ducat in agmen, 24
 Ignavumque procul pecus arceat omne silentum.

Ite domum impasti, domino jam non vacat,
 agni.

Quicquid erit, certè nisi me lupus ante videbit,
 Indeplorato non comminuere sepulchro,
 Constatibique tuus tibi honos, longumque vigebit
 Inter pastores : Illi tibi vota secundo 30
 Solvere post Daphnин, post Daphnин dicere laudes,
 Gaudebunt, dum rura Pales, dum Faunus, amabit :
 Si quid id est, priscamque fidem coluisse, piumque,
 Palladiisque artes, sociumque habuisse canorum.

Ite domum impasti, domino jam non vacat,
 agni, 35

Hæc tibi certa manent, tibi erunt hæc præmia,
 Damon ;

Ver. 28. Indeplorato non comminuere sepulchro,] Ovid, Trist.
 iii. iii. 45.

“ Sed sine funeribus caput hoc, sine honore sepulchri,
 “ Indeploratum barbara terra teget ?”

See also Met. xi. 670, Ibis, v. 166. And Lycidas, v. 14.

T. WARTON.

And Chapman's translation of the twenty-second Iliad, fol.
 p. 306, no date.

“ But why use I a word
 “ Of any act, but what concerns my friend ? dead, undeplor'd,
 “ Unsepulcher'd.” TODD.

At mihi quid tandem fiet modò ? quis mihi fidus
 Hærebit lateri comes, ut tu sæpe solebas
 Frigoribus duris, et per loca fœta pruinis,
 Aut rapido sub sole, fiti morientibus herbis ? 40
 Sive opus in magnos fuit eminùs ire leones,
 Aut avidos terrere lupos præsepibus altis ;
 Quis fando sopire diem, cantúque, solebit ?

Ite domum impasti, domino jam non vacat,
 agni.

Pectora cui credam ? quis me lenire docebit 45
 Mordaces curas, quis longam fallere noctem
 Dulcibus alloquiis, grato cùm fibilat igni
 Molle pyrum, et nucibus strepitat focus, et malus
 Aufer

Miscet cuncta foris, et desuper intonat ulmo ?

Ver. 46. Mordaces curas,] As in those exquisite lines in
L'Allegro, v. 135.

“ And ever, against *eating cares*,

“ Lap me in soft Lydian airs, &c.”

Horace has “ *curas edaces*,” Od. II. xi. 18. But the phrase in
 the text is Lucan’s, Lib. ii. 681. “ *Curis animum mordacibus*
 angit.” Whence also Marino, *Rime &c. Parte 1^{ma}* p. 40. edit.
 Venet. 1602.

“ Tarlo, e lima d’Amor, *cura mordace*,

“ Che mi rodi &c.” TODD.

Ver. 47. *Dulcibus alloquiis*,] From Hor. *Epod. XIII.* 25.

“ Illic omne malum vino cantuque levato,

“ Deformis ægrimonie

“ Dulcibus alloquiis.” JOHN WARTON.

Ver. 49. *Miscet cuncta foris*,] Virgil, *Aen.* i. 128.

“ Interea magno miseri murmure pontum.”

So, in the same sense, *Par. Reg. B.* iv. 452.

————— “ I heard the wrack,

“ As earth and sky would mingle.” BOWLE.

Ite domum impasti, domino jam non vacat, agni.
 Aut æstate, dies medio dum vertitur axe, 51
 Cùm Pan æsculeâ somnum capit abditus umbrâ,
 Et repetunt sub aquis sibi nota sedilia nymphæ,
 Pastorésque latent, stertit sub sepe colonus;
 Quis mihi blanditiásque tuas, quis tum mihi risus,
 Cecropiósque sales referet, cultosque lepores? 56

Ite domum impasti, domino jam non vacat, agni.
 At jam solus agros, jam pascua solus oberro,
 Sicubi ramosæ densantur vallibus umbræ; 59
 Hic serum expecto; supra caput imber et Eurus
 Triste sonant, fractæque agitata crepuscula silvæ.

Ite domum impasti, domino jam non vacat, agni.
 Heu, quam culta mihi priùs arva procacibus
 herbis
 Involvuntur, et ipsa situ seges alta fatiscit!
 Innuba neglecto marcescit et uva racemo, 65

Ver. 52. In Theocritus, the shepherds are afraid to wake Pan who constantly sleeps in the middle of the day, *Idyll.* i. 16. See also Fletcher, *Faithful Shepherds*, A. i. S. i. vol. iii. p. 107. who imitates Theocritus, without seeing the superstition annexed to the time of noon.

“ Lest the great Pan do awake,
 “ That sleeping lies in a deep glade
 “ Under a broad beech’s shade.” T. WARTON.

Ver. 53. *Et repetunt sub aquis sibi nota sedilia nymphæ,*] Homer, *Odyss.* xii. 318.

Ἐνθε δ' ἔσαν Νυμφέων καλοὶ χοροὶ ἡδὲ θόωκοι.

And see Virgil, *Aen.* i. 171. RICHARDSON.

Ver. 65. *Innuba neglecto marcescit et uva racemo,*] The laurel is termed “innuba,” Ovid, *Met.* x. 92, in allusion to the virgin Daphne. The vine, because neglected, is here called *unmarried*.

Nec myrteta juvant; ovium quoque tædet, at illæ
Mærent, in'que suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.
Tityrus ad corylos vocat, Alphefibœus ad ornos,
Ad falices Aegon, ad flumina pulcher Amyntas;
“ Hîc gelidi fontes, hîc illita grama musco, 71
“ Hîc Zephyri, hîc placidas interstrepit arbutus
“ undas :”

Ista canunt furdo, frutices ego nactus abibam.

Ite domum impasti, domino jam non vacat, agni.
Mopsus ad hæc, nam me rediuntem forte notârat,
(Et callebat avium linguas, et sidera Mopsus,) 76
“ Thyrſi, quid hoc ?” dixit, “ quæ te coquit im-
“ proba bilis ?

“ Aut te perdit amor, aut te malè fascinat astrum;
“ Saturni grave fæpe fuit pastoribus astrum,

Of the vine cultivated, *married to the elm*, see *Par. Loft*, B. v.
216—219. and the Note. Horace calls the plane-tree *cælebs*,
because *not married*, as the elm is, to the vine, *Od. II. xv.* 4.

————— “ platanūsque cælebs
“ Evincet ulmos.” TODD.

Ver. 66. ————— ovium quoque tædet, at illæ
Mærent, in'que suum convertunt ora magistrum.] So,
in *Lycidas*, v. 125. “ The hungry sheep look up, and are not
fed.” T. WARTON.

Ver. 71. Hîc gelidi fontes, &c.] Virgil, *Ecl. x.* 42.
“ Hîc gelidi fontes, hîc mollia prata, Lycori;
“ Hîc nemus, &c.” RICHARDSON.

Ver. 79. Planet-struck by the planet Saturn. See *Lycid.* v.
138, *Arcad.* v. 52. But why is the influence of this planet more
particularly fatal to shepherds? Unless on account of its coldness.
It is in general called a noxious star: and Propertius says, *L. iv.*

“ Intimáque obliquo figit præcordia plumbo.” 80
 Ite domum impasti, domino jam non vacat, agni,
 Mirantur nymphæ, et “ quid te, Thyrſi, fu-
 turum est ?

“ Quid tibi vis ?” aiunt; “ non hæc solet esse
 “ juventæ

“ Nubila frons, oculique truces, vultusque feveri;
 “ Illa choros, lususque leves, et semper amorem
 “ Jure petit: bis ille miser qui ferus amavit.”

Ite domum impasti, domino jam non vacat, agni.
 Venit Hyas, Dryopéque, et filia Baucidis Aegle,
 Docta modos, citharaeque sciens, sed perdita fastu;
 Venit Idumanii Chloris vicina fluenti; 90
 Nil me, blanditiæ, nil me solantia verba,
 Nil me si quid adeſt, movet, aut ſpes ulla futuri.

Ite domum impasti, domino jam non vacat, agni.
 Hei mihi ! quam similes ludunt per prata juvenci,
 Omnes unanimi fecum fibi lege fodales ! 95
 Nec magis hunc alio quisquam fecernit amicum

i. 84. “ Et grave Saturni sydus in omne caput.” Its melancholy effects are here expressed by its wounding the heart with an arrow of lead. And perhaps our author had a concealed allusion to this Saturnine Lead, in making his *Melancholy* the daughter of Saturn, *Il Pens.* v. 43.

“ With a sad leaden downward cast, &c.” T. WARTON.

Ver. 89. *Docta modos, citharaeque sciens,*] From Horace, *Od.* III. ix. 9. as Mr. Bowle and Mr. Warton also observe;

“ Dulces docta modos, et citharae sciens.” TODD.

Ver. 90. The river Chelmer in Essex is called *Idumanium flumen*, near its influx into Black-water bay. Ptolemy calls this bay *Portus Idumanius*. T. WARTON.

De grege ; sic densi veniunt ad pabula thoes,
 In'que vicem hirsuti paribus junguntur onagri :
 Lex eadem pelagi; deserto in littore Proteus 99
 Agmina Phocarum numerat, vilisque volucrum
 Paffer habet semper quicum fit, et omnia circum
 Farra libens volitet, serò sua tecta revisens ;
 Quem si fors letho objicit, seu milvus adunco
 Fata tulit rostro, seu stravit arundine fossor,
 Protinus ille alium socio petit inde volatu. 105
 Nos durum genus, et diris exercita fatis
 Gens homines, aliena animis, et pectori discors ;
 Vix fibi quisque parem de millibus invenit unum ;
 Aut si fors dederit tandem non aspera votis,
 Illum inopina dies, quâ non speraveris horâ, 110
 Surripit æternum linquens in saecula damnum.

Itedomum impasti, domino jam non vacat, agni.
 Heu quis me ignotas traxit vagus error in oras
 Ire per aëreas rupes, Alpemque nivosam !
 Ecquid erat tanti Romam vidisse sepultam, 115
 (Quamvis illa foret, qualem dum viseret olim,

Ver. 99. ————— *deserto in littore Proteus &c.] Virgil,
 Georg. iv. 432.*

“ Sternunt se somno diversæ in littore Phocæ.

“ Ipse [Proteus] —

“ Confidit scopulo medius, numerumque recenset.”

BOWLE.

Ver. 115. *Ecquid &c.]* He has parodied a verse in Virgil's Eclogues, into a very natural and pathetick complaint, *Et quæ tanta fuit Romam, &c.* i. 27. And there is much address in the parenthesis introducing Virgil, which points out that verse. (*Quamvis illa foret, &c.*) i. e. Although Rome was as fine a city at present, as when visited by Tityrus or Virgil. T. WARTON.

Tityrus ipse suas et oves et rura reliquit ;)
 Ut te tam dulci possem caruisse fodale !
 Possem tot maria alta, tot interponere montes,
 Tot silvas, tot faxa tibi, fluviōsque sonantes ! 120
 Ah certè extremūm licuisset tangere dextram,
 Et benè compositos placidè morientis ocellos,
 Et dixisse, “ Vale, nostrī memor ibis ad astra.”
 Ite domum impasti, domino jam non vacat, agni.
 Quamquam etiam vestrī nunquam meminisse
 pigebit, 125
 Pastores Thusci, Musis operata juventus,
 Hic Charis, atque Lepos; et Thuscus tu quoque
 Damon,
 Antiquā genus unde petis Lucumonis ab urbe.
 O ego quantus eram, gelidi cùm stratus ad Arni
 Murmura, populeūmque nemus, quā mollior
 herba, 130
 Carpare nunc violas, nunc summas carpare
 myrtos,
 Et potui Lycidæ certantem audire Menalcam !
 Ipse etiam tentare ausus sum; nec, puto, multūm
 Displicui; nam sunt et apud me, munera vestra,

Ver. 118. *Ut te tam dulci &c.]* He addresses the same sentiment to Deodate while living, *El.* iv. 21. Milton, while in Italy, visited Rome twice. T. WARTON.

Ver. 128. ————— *Lucumonis ab urbe.]* Luca, or Lucca, an ancient city of Tuscany, was founded by Lucumon or Leumon, an Hetruscan king. T. WARTON.

Ver. 134. ————— *nam sunt et apud me, munera vestra,*
Fiscellæ, &c.] Virgil, *Ecl.* iii. 62.

Fiscellæ, calathique, et cerea vincla cicutæ : 135
 Quin et nostra suas docuerunt nomina fagos
 Et Datis, et Francinus, erant et vocibus ambo

“ Et me Phœbus amat; Phœbo sua semper apud me
 “ Munera sunt, lauri, &c.” RICHARDSON.

Ver. 137. *Et Datis, et Francinus,*] Carlo Dati of Florence, with whom Milton corresponded after his return to England. In a Latin Letter to Dati, dated at London, Apr. 21, 1647, Milton speaks of having sent this poem to Dati, and also mentions his intention of sending his book of Latin poems published two years before, 1645. *Prose-works*, vol. ii. 572. Dati has a Latin eulogy prefixed to the *Poemata*, edit. 1673. So has Antonio Francini an Italian ode of considerable merit.

In Burman's *Sylloge*, in a Letter from Cuperus to Heinsius, dated 1672, Carolus Datus is mentioned, “cujus eruditio[n]is sponsorem habeo librum de vita Pictorum,” vol. ii. 671. That is, his *Lives of four of the Ancient Painters*. Again, in another from the same, dated 1676, his death is mentioned with much regret, where he is called *vir in Etruscis præstantissimus*, and one whose loss would be deeply felt by the learned, ibid. 693. In another, from N. Heinsius, dated 1647, he is called “amicissimum mihi juvenem,” iii. 193. Again, ibid. 806, 820, 826, 827. In another from the same, dated 1652, “Scribit ad me Datus Florentiae in Mediceo codice extare, &c.” ibid. 294. He corresponds with J. Vossius in 1647, ibid. 573. Vossius, and others, wish him to publish Doni's book of Inscriptions, ibid. 574. seq. Spanheim, in 1661, writes to N. Heinsius to introduce him to Carlo Dati and other learned men at Florence, ibid. 817. In a Letter from N. Heinsius dated 1676, “Mors repentina Caroli Dati quanto mœrore me confecerit, vix est ut verbis exprimatur. Ne nunc quidem, cùm virum cogito, à lacrymis temperare possum &c.” vol. iv. 409. See also vol. v. 577, 578. In a Letter to Christina queen of Sweden dated 1652, From Florence, N. Heinsius sends her an Italian epigram by Dati, much applauded, *on her late accident*, ibid. 757. Again from the same to the same, 1652, “Habes et h[ic] Caroli Dati Epigramma Etruscum. Est autem ille, quod et aliâ monui occasione, magni inter Florentinos Poetas nominis; laudes tuas singulare parat poemate,” Ibid. 758.

Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat, agni.
Hæc mihi tum læto dictabat roscida luna, 140
Dum solus teneros cladebam cratibus hædos.

See also p. 744, 742, 472. He was celebrated for his skill in Roman antiquities. A Dissertation is addressed to him from Octavio Falconieri, concerning an inscribed Roman brick taken from the rubbish of an ancient Roman structure, destroyed for rebuilding the Portico of the Pantheon, 1661. *Grævii Roman. Antiquit.* iv. 1483. T. WARTON.

There are two interesting letters from Dati, on literary subjects, in M. Gudii et Doctorum Virorum ad Eum Epistolæ, &c. Curante P. Burmanno, Ultraject. 1697." 4^o pp. 63, 64. Besides his *Lives of the Painters*, already noticed, published in 1667, Dati committed to the press, in 1669, his *Panegyrick on Louis the fourteenth*; which has been translated from the Italian into French. Rolli mentions other works of Dati. See also Voyage de M. Monconnys, sec. part. Lyon. 1666, p. 483. "Carlo Dati me donna sa lettre imprimée pour prouver que Torricelli auoit trouvé le premier la roulette." TODD.

Ver. 138. —— *Lydorum sanguinis ambo.*] Of the most ancient Tuscan families. The Lydians brought a colony into Italy, whence came the Tuscans. On this origin of the Tuscans from the Lydians, Horace founds the claim of the Tuscan Mæcenæs to a high and illustrious ancestry, *Sat.* i. vi. 1.

" Non quia, Mæcenas, *Lydorum quicquid Etruscos*

" Incoluit fines, nemo generofior est te."

See also Propertius, III. ix. 1. T. WARTON.

Ver. 140. *Hæc mihi tum læto dictabat roscida luna,*

Dum solus teneros cladebam cratibus hædos.] As in *Lycidas*, v. 29. "Battening our flocks with the fresh dews of night." The *crates* are the *wattled cotes* in *Comus*, v. 345.

T. WARTON.

Milton's allusion is, in both places, to Horace, *Epod.* ii. 45. "Claudensque textis cratibus lætum pecus." *Wattled*, it may be added, is a participle of Sylvester's, *Du Bart.* 1621, p. 44. "Their wattled locks gush all in riuers out." TODD.

Ah quoties dixi, cùm te cinis ater habebat,
 Nunc canit, aut lepori nunc tendit retia Damon,
 Vimina nunc texit, varios sibi quod fit in usus !
 Et quæ tum facili sperabam mente futura 145
 Arripui voto levis, et præsentia finxi ;
 “ Heus bone ! numquid agis ? nisi te quid fortè
 “ retardat,
 “ Imus ? et argutâ paulùm recubamus in umbrâ,
 “ Aut ad aquas Colni, aut ubi jugera Cassibe-
 “ launi ?
 “ Tu mihi percurres medicos, tua gramina,
 “ succos, 150

Ver. 142. ————— cùm te cinis ater habebat,] Milton has adopted this expression from what many criticks have supposed to be not a genuine line of Virgil, as Mr. J. Warton remarks. See *Æn.* iv. 633.

“ Namque suam patria antiqua cinis ater habebat.”

TODD.

Ver. 144. *Vimina nunc texit, &c.*] Virgil, *Ecl.* ii. 71.

“ Quin tu aliquid saltem potius, quorum indiget usus,
 “ Viminibus mollique paras detexere junco ?”

JOHN WARTON.

Ver. 149. *Aut ad aquas Colni, aut ubi jugera Cassibelauni ?*] The river Colne flows through Buckinghamshire and Hertfordshire, in Milton's neighbourhood. His father's house and lands, at Horton, near Colnbrook, were held under the earl of Bridgewater, before whom *Comus* was acted. By *jugera Cassibelauni*, we are to understand Verulam or Saint Alban's, called the town of Cassibelan, an ancient British king. See *Camd. Brit.* i. 321. edit. Gibs. 1772. Milton's appellations are often conveyed by the poetry of ancient fable. T. WARTON.

Ver. 150. *Tu mihi percurres medicos, tua gramina, succos,*] Deodate is the shepherd-lad in *Comus*, ver. 619, &c. See also the note on *El.* vi. 90. T. WARTON.

“ Helleborumque, humilésque crocos, foliámque
“ hyacinthi,

“ Quasque habet ista palus herbas, artésque me-
“ dentum.”

Ah pereant herbæ, pereant artésqué medentum,
Gramina, postquam ipsi nil profecere magistro !
Ipse etiam, nam nescio quid mihi grande sonabat
Fistula, ab undecimâ jam lux est altera nocte, 156
Et tum fortè novis admôram labra cicutis,
Dissiluere tamen ruptâ compage, nec ultra
Ferre graves potuere sonos : dubito quoque ne sim
Turgidulus, tamen et referam ; vos, cedite,
filvæ.

160

Ite domum impasti, domino jam non vacat, agni.
Ipse ego Dardanias Rutupina per æquora puppes
Dicam, et Pandrasidos regnum vetus Inogeniæ,
Brennumque Arviragumque duces, priscumque
Belinum,

164

Ver. 155. He hints his design of quitting pastoral, and the lighter kinds of poetry, to write an epick poem. This, it appears, by what follows, was to be on some part of the ancient British story. T. WARTON.

Ver. 162. *Ipse ego Dardanias &c.]* The landing of the Trojans in England under Brutus. Rhutupium is a part of the Kentish coast. Brutus married Inogen, the eldest daughter of Pandrasus a Grecian king; from whose bondage Brutus had delivered his countrymen the Trojans. Brennus and Belinus were the sons of Molmutius Dunwallo, by some writers called the first king of Britain. The two sons carried their victorious arms into Gaul and Italy. Arviragus, the son of Cunobelin, conquered the Roman general Claudius. He is said to have founded Dover-castle. T. WARTON.

Et tandem Armoricos Britonum sub lege colonos;

**Tum gravidam Arturo, fatali fraude, Iögernen,
Mendaces vultus, assumptaque Gorlöis arma,
Merlini dolus. O mihi tum si vita superfit,**

Ver. 165. *Et tandem Armoricos &c.]* Milton, in his *Hist. of England*, relates that the ancient chronicles of Armorica or Bretagne "attest the coming thither of the Britons to be then first when they fled from the Saxons; and indeed the name of Britain in France is not read till after that time." B. iii. fol. edit. p. 47. "Some think," he says, "Armorica to have been peopled with Britons long before." Ibid. p. 46. See also Leland's *Comment. in Cygneam Canticem*, edit. 1658, p. 38. TODD.

Ver. 166. *Tum gravidam &c.]* Iogerne was the wife of Gorlois prince of Cornwall. Merlin transformed Uther Pendragon into Gorlois; by which artifice Uther had access to the bed of Iogerne, and begat king Arthur. This was in Tintagel-castle in Cornwall. See Geffr. Monm. viii. 19. The story is told by Selden on the *Polyolbion*, S. i. vol. ii. 674. Perhaps it will be said, that I am retailing much idle history. But this is such idle history as Milton would have clothed in the richest poetry. T. WARTON.

This transformation of Uther Pendragon is also related by Bale: "Utherium regem in Gorloidis transformabat speciem, ut Iogernæ uxoris potiretur amplexu, ex quo concubitu Arthurium et Annam progenuit." Balei *Script. Brit.* edit. Gippesvici, 1548, 4to. fol. 27. In the *Mir. for Magistrates*, Uther's passion is related in a poem of considerable length by Tho. Blenerhasset; in which, however, Merlin's artifice is not noticed. The poet elegantly calls Iogerne "the bright-cheekt Igren." TODD.

Ver. 168. *O mihi &c.]* I have corrected the pointing. "And O, if I should have long life to execute these designs, you, my rural pipe, shall be hung up forgotten on yonder ancient pine: you are now employed in Latin strains, but you shall soon be exchanged for English poetry. Will you then sound in rude British tones?—Yes—We cannot excell in all things. I shall be suffi-

Tu procul annosâ pendebis, fistula, pinu, 169
 Multùm oblita mihi; aut patriis mutata Camœnis
 Brittonicum strides, quid enim? omnia non licet
 uni,

Non sperâsse uni licet omnia, m̄i satis ampla
 Merces, et mihi grande decus (sim ignotus in
 ævum

Tum licet, externo penitùsque inglorius orbi,) 175
 Si me flava comas legat Uſa, et potor Alauni,
 Vorticibúsque frequens Abra, et nemus omne
 Treantæ,

ciently contented to be celebrated at home for English verse." Our author says in the Preface to *Ch. Gov.* B. ii. " Not caring to be once named abroad, though perhaps I could attain to that: but content with these British islands as my world," *Prose-works*, vol. i. 60. T. WARTON.

Ver. 175. *Si me flava comas legat Uſa, et potor Alauni,*] *Uſa* is perhaps the Ouse in Buckinghamshire. But other rivers have that name, which signifies water in general. *Alaunus* is Alain in Dorsetshire, Alonde in Northumberland, and Camlan in Cornwall; and is also a Latin name for other rivers. T. WARTON.

" The *Uſe*," says Harrison, in his *Descript. of Britain*, p. 49. b, " ryseth about West Wicham out of one of the Chiltern hills." I think, with Mr. Bowle, that Milton has noticed this rill on account of his residence in Buckinghamshire. TODD.

Ver. 176. *Vorticibúsque frequens Abra,*] So Ovid, of the river Evenus, *Metam.* ix. 106.

" *Vorticibusque frequens erat, atque impervius amnis.*"

And Tyber is " densus vorticibus, *Fast.* vi. 502. *Abra* has been used as a Latin name for the Tweed, the Humber, and the Severn, from the British *Abren*, or *Aber*, a river's mouth. Of the three, I think the Humber, *vorticibus frequens*, is intended. Leland proves from some old monkish lines, that the Severn was originally called *Abren*; a name, which afterwards the Welsh

Et Thamefis meus ante omnes, et fusca metallis
Tamara, et extremis me discant Orcades undis.

Ite domum impasti, domino jam non vacat, agni.
Hæc tibi servabam lentâ sub cortice lauri, 180
Hæc, et plura simul; tum quæ mihi pocula
Mansus,

Mansus, Chalcidicæ non ultima gloria ripæ,

bards pretended to be derived from king Locrine's daughter *Abrine*, not *Sabrine*, drowned in that river. *Comm. Cygn. Cant.* vol. ix. p. 67. edit. 1744. In the Tragedy of *Locrine*, written about 1594, this lady is called *Sabren*. *Suppl. Shaksp.* vol. ii. p. 262. A. iv. S. v. "Yes, damsels, yes, *Sabren* shall surely die, &c." And it is added, that the river [Severn] into which she is thrown, was thence called *Sabren*. *Sabren*, through *Safren*, easily comes to *Severn*. In the same play, *Humber*, the Scythian king exclaims, p. 246. A. iv. S. iv. "And gentle *Aby* take my troubled corse." That is, the river *Aby*, which just before is called *Abis*. Ptolemy, enumerating our rivers that fall into the eastern sea, mentions *Abi*; but probably the true reading is *Abri*, which came from *Aber*. *Aber* might soon be corrupted into *Humber*. The derivation of the *Humber* from *Humber*, king of the Huns, is as fabulous, as that the name *Severn* was from *Abrine* or *Sabrine*. But if *Humber*, a king of the Huns, has any concern in this name, the best way is to reconcile matters, and associate both etymologies in *Hun-Aber*, or *Humber*.

T. WARTON.

Ver. 176. ————— *nemus omne Treantaæ,]* The river Trent. In the next line, he calls Thamefis, *meus*, because he was born in London; and the river Tamar in Cornwall, *fusca metallis*, tinctured with tin-mines. T. WARTON.

Ver. 182. *Mansus, Chalcidicæ non ultima gloria ripæ,]* Manso celebrated in the last poem, and a Neapolitan. A people called the *Chalcidici* are said to have founded Naples. See the third Epigram on Leonora, v. 4. "Corpora Chalcidico sacra dedisse rogo." And Virgil's tenth Eclogue, "Chalcidico versu," v. 50. And *Aen.* vi. 17. T. WARTON.

Bina dedit, mirum artis opus, mirandus et ipse,
 Et circum gemino cælaverat argumento :
 In medio rubri maris unda, et odoriferum ver, 185
 Littora longa Arabum, et fudantes balsama silvæ,
 Has inter Phœnix, divina avis, unica terris,
 Cæruleūm fulgens diversicoloribus alis,
 Auroram vitreis surgentem respicit undis ;
 Parte aliâ polus omnipatens, et magnus Olympus :
 Quis putet ? hîc quoque Amor, pictæque in nube
 pharetræ, 191
 Arma corusca faces, et spicula tincta pyropo ;
 Nec tenues animas, peclûisque ignobile vulgi,
 Hinc ferit ; at, circum flammantia lumina tor-
 quens,

Ver. 183. *Bina dedit, &c.*] Perhaps a poetical description of two real cups thus richly ornamented, which Milton received as presents from Manso at Naples. He had flattered himself with the happiness of shewing these tokens of the regard with which he had been treated in his travels, to Deodate, at his return. Or perhaps this is an allegorical description of some of Manso's favours. T. WARTON.

Ver. 189. *Auroram vitreis surgentem respicit undis ;*] See *In Quint. Nov.* v. 66. So Buchanan, *Silv.* iii. p. 51. edit. supr. “Maris vitreas undas.” Compare *Comus*, v. 861, and *Paraphr. Psalm cxiv.* ver. 17. TODD.

Ver. 192. *Arma corusca faces, et spicula tincta pyropo ;*] See the Note on *Eleg. vii.* 47. And Tasso's *Aminta*, Prolog. Love, the speaker :

“ Ch' à me fu, non à lei, concessa in forte
 “ La face onnipotente, e l' arco d' oro.” TODD.

Ver. 194. ————— *circum flammantia lumina torquens,*] Apoll. Rhod. iii. 275, &c.

Tóφρα δὲ Ερως κ. τ. λ.
 Ὁξεῖα δεινὸντασ. TODD.

Semper in erectum spargit sua tela per orbes 195
 Impiger, et pronos nunquam collimat ad iictus:
 Hinc mentes ardere sacræ, formæque deorum.

Tu quoque in his, nec me fallit spes lubrica,
 Damon,

Tu quoque in his certè es, nam quò tua dulcis
 abiret

Sanctaque simplicitas, nam quò tua candida
 virtus ? 200

Nec te Lethæo fas quæsivisse sub orco,
 Nec tibi conveniunt lacrymæ, nec flebimus ultra:

Ver. 195. He aims his darts upwards, *per orbēs*, among the stars. He wounds the gods. T. WARTON.

Ver. 200. *Sanctaque simplicitas, &c.]* See Milton's Epist. Diodato, dat. Lond. Sept. 23, 1637. "Scribit vicem tuam apud me tua probitas,—scribit morum simplicitas, et recti amor." RICHARDSON.

Ver. 201. *Nec te Lethæo fas quæsivisse sub orco, &c.]* From this line to the last but one, the imagery is almost all from his own *Lycidas*, v. 181.

"Weep no more, woful shepherds, weep no more;
 "For Lycidas your sorrow is *not dead*.—
 —"Lycidas sunk low, but *mounted high*.—
 "Where, other groves and other streams along,
 "With nectar pure his oozy locks he laves,
 "And hears the *unexpressive nuptial song*,
 "In the *blest kingdoms* meek of joy and love.
 "There entertain him all the Saints above,
 "In solemn troops, and sweet societies,
 "Who sing, and singing in their glory move.—
 "Henceforth thou art the *Genius of the shore*."

Here is a strain of mystick devotion, yet with some tincture of classical fiction, exalted into poetry. T. WARTON.

Ite procul, lacrymæ; purum colit æthera Damon,
 Æthera purus habet, pluvium pede reppulit
 arcum;

Heroūmque animas inter, divosque perennes, 205
 Æthereos haurit latices, et gaudia potat
 Ore sacro. Quin tu, cœli post jura recepta,
 Dexter ades, placidusque fave quicunque vocaris,
 Seu tu noster eris Damon, sive æquior audis
 Diodatus, quo te divino nomine cuncti 210
 Cœlicolæ nōrint, silvisque vocabere Damon.
 Quod tibi purpureus pudor, et sine labe juventus
 Grata fuit, quod nulla tori libata voluptas,
 En etiam tibi virginei servantur honores;
 Ipse caput nitidum cinctus rutilante coronâ, 215
 Lætaque frondentis gestans umbracula palmæ,
 Æternum perages immortales hymenæos;
 Cantus ubi, choreisque furit lyra mista beatis,

Ver. 212. — *purpureus pudor,*] Ovid, Art. Am. I. iii. 14.

“ Nudaque simplicitas, *purpureusque pudor.*”

RICHARDSON.

Ver. 214. *En etiam tibi virginei servantur honores;*] Deodata and Lycidas were both unmarried. See *Revelations*, for his allusion, xiv. 3, 4. “ These are they which were not defiled with women, for they are virgins, &c.” T. WARTON.

Ver. 216. *Lætaque frondentis gestans umbracula palmæ,*
Æternum perages immortales hymenæos;] The same description, from *Revelat.* vii. 9, 10, is transferred into *Par. Loft.* vi. 882, &c. Tassio has the same allusion:

“ E mille fiate felice è quell’ alma,

“ Che ha del ben oprar corona, e palma.” TODD.

Festa Sionæo bacchantur et Orgia thyrsō*.

* Doctor Johnson observes, that this poem is “written with the common but childish imitation of pastoral life.” Yet there are some new and natural country images, and the common topics are often recommended by a novelty of elegant expression. The pastoral form is a fault of the poet’s times. It contains also some passages which wander far beyond the bounds of bucolick song, and are in his own original style of the more sublime poetry. Milton cannot be a shepherd long. His own native powers often break forth, and cannot bear the assumed disguise.

T. WARTON.

Jan. 23, 1646.

*Ad JOANNEM ROUSIUM Oxonienſis Academicæ
Bibliothecarium*.*

*De libro Poematum amisko, quem ille ſibi denuò mitti
poſtulabat, ut cum aliis noſtris in Bibliothecā pub-
licā reponet, Ode.*

*Ode tribus conſtat Strophis, totidēmque Antithophis,
unā demum Epodo clauſis; quas, tametſi omnes nec
verſuum numero, nec certis ubique colis exactè re-
ſpondeant, ita tamen ſecuimus, commode legendi
potius, quam ad antiquos concinendi modos rationem
ſpectantes. Alioquin hoc genus rectius fortassè
dici monostrophicum debuerat. Metra partim ſunt
καὶ ἡ σχέσις, partim ἀπολελυμένα. Phaleucia que
ſunt, Spondæum tertio loco bis admittunt, quod
idem in ſecondo loco Catullus ad libitum fecit.*

Strophe 1.

GEMELLE cultu ſimplici gaudens liber,
Fronde licet geminâ,

* John Rouse, or Rufe, Master of Arts, fellow of Oriel college Oxford, was elected chief librarian of the Bodleian, May 9, 1620. He died in April, 1652, and was buried in the chapel of his college. He succeeded to Thomas James, the first that held this office from the foundation. In painted glaſs, in a window of the Provoſt's Lodgings at Oriel college, are the heads of Sir Thomas Bodley, James, and Rouse, by Van Ling. Herne says, they were put up by Rouse: they were probably brought from

Munditiéque nitens non operosâ ;
Quem manus attulit

Rouse's apartment to the Provost's Lodgings, when the College was rebuilt "about 1640." Hearne, MSS. Coll. xii. p. 13. Rouse's portrait, large as life, a three quarters length, and coeval, is in the Bodleian library. He published an Appendix to James's Bodleian Catalogue, Oxon. 1636. 4to. In 1631, the University printed, "Epistola ad Johannem Cirenbergium, ob acceptum Synodalium Epistolaram Concilii Basileensis Αὐτογραφον, præfixa variorum carminibus honorariis in eundem Cirenbergium. Oxon. 1631." In quarto. Where among the names of the writers in Latin, are Richard Busby of Christ Church, afterwards the celebrated Master of Westminster : Jasper Maine, and Thomas Cartwright, both well known as English poets, and of the same college : and Thomas Masters of New-college, author of the famous Greek Ode on the Crucifixion. The Dedication, to Cirenberg, is written by our librarian Rouse, who seems to have conducted the publication. In it he speaks of his Travels, and particularly of his return from Italy through Basil. He has a copy of not inelegant Latin Elegiacks, in the Oxford verses, called *Britanniae Natalis*, Oxon. 1630. 4to. p. 62. Hearne says, that Rouse was intimate with Burton, author of the celebrated book on *Melancholie*; and that he furnished Burton with choice books for that work. MSS. Coll. cxli. p. 114. He lived on terms of the most intimate friendship with G. J. Vossius; by whom he was highly valued and respected for his learning, and activity in promoting literary undertakings. This appears from Vossius's Epistles to Rouse, viz. Epp. 73, 130, 144, 256, 409, 427. See Colomessius's *Vossii Epistolæ*, Lond. 1690. fol. There is also a long and well-written Epistle from Rouse to Vossius, Ep. 352. ibid. ad calc. p. 241. Degory Wheare, the first Camden Professor, sends his Book *De Ratione et Methodo legendi Historias*, in 1625, to Rouse, with a Letter inscribed, "Joanni Rouseo literatissimo Academico meo." See Wheare *Epistolaram Eucharisticarum Fuseiculus*, Oxon. 1628. 12mo. p. 113. Not only on account of his friendship with Milton, which appears to have subsisted in 1637, but because he retained his librarianship and fellowship through Cromwell's Usurpation, we may suppose Rouse to have been puritanically in-

Juvenilis olim,
Sedula tamèn haud nimii poetæ ;

3

clined. See Notes on Sir Henry Wotton's *Letter* prefixed to *Comus*. However, in 1627, he was expelled from his fellowship; but, soon afterwards, making his peace with the Presbyterian Visitors, was restored, Walker's *Suff. Cler.* P. ii. p. 132. We are told also by Walker, that, when the presbyterian officers proceeded to search and pillage sir Thomas Bodley's chest in the library, they quitted their design, on being told that there was to be found there, "by Rouse the librarian, a *confiding brother*." *Ibid.* P. i. p. 143. Wood says, that when Lord Pembroke, Cromwell's Chancellour of the University of Oxford, took his chair in the Convocation-house, in 1648, scarcely any of the loyal members attended, but that Rouse was present, *Hist. Ant. Univ. Oxon.* i. 401. col. 2. Probably Milton might become acquainted with Rouse, when he was incorporated a Master of Arts at Oxford in 1635. Neale says, the Assembly of Divines, in 1645, recommended the new version of the Psalms by Mr. Rouse, to be used instead of Sternhold's, which was grown obsolete, *Hist. Pur.* vol. iii. 315. edit. 1736. But this was Francis Rouse originally of Broadgate-Hall Oxford, one of the assembly of Divines, the presbyterian provost of Eton college, and an active instrument in the Calvinistick visitation of Oxford: whose works were collected and published together at London, in 1657, under the title "Treatises and meditations dedicated to the Saints, and to the Excellent throughout the three kingdoms." His Psalms appeared in 1641. Butler says of these Psalms, "When Rouse stood forth for his trial, Robin Wisdom [in Sternhold and Hopkins] was found the better poet," *Remains*, edit. 1754. p. 230. I know not if he was related to the librarian. But Wood mentions our librarian Rouse, as conveying, in 1626, an old hostle to Pembroke college Oxford, which was converted into Lodgings for the Master of that college, then recently founded in Broadgate Hall; and which Rouse had just purchased of Dr. Clayton, preferred from the Principality of that Hall to the Mastership of the new college, *Hist. Univ. Oxon.* ii. 336. col. 2. I recite this anecdote, as it seems to suggest a conjecture, corroborated by other circumstances, that the librarian was re-

Dum vagus Ausonias nunc per umbras,
Nunc Britannica per vireta lusit,

lated to Francis Rouse abovementioned, the presbyterian provost of Eton, who was bred in Broadgate Hall, and at his death in 1657, became a liberal benefactor to Pembroke college.

Milton, at Rouse's request, had given his little volume of poems, printed in 1645, to the Bodleian library. But the book being lost, Rouse requested his friend Milton to send another copy. In 1646, another was sent by the author, neatly but plainly bound, *munditie nitens non operosum*, in which this ode to Rouse, in Milton's own hand-writing, on one sheet of paper, is inserted between the Latin and English Poems. It is the same now marked M. 168. Art. 8vo. In the same library, is another small volume, uniformly bound with that last mentioned, of a few of Milton's prose tracts, the first of which is of *Reformation touching Church Discipline*, printed for T. Underhill, 1641. 4to. Marked F. 56. Th. In the first blank leaf, in Milton's own hand-writing is this inscription, never before printed. “Doctissimo viro proboque librorum æstimatori Johanni Rouso, Oxoniensis Academiæ Bibliothecario, gratum hoc sibi fore testanti, Joannes Miltonus opuscula hæc sua, in Bibliothecam antiquissimam atque celeberrimam adsciscenda, libens tradit: tanquam in memoriae perpetuae fanum, emeritamque, uti sperat, invidiæ calumniæque vacationem, si veritati bonoque simul eventui satis sit litatum. Sunt autem De Reformatione Angliæ, Lib. 2.—De Episcopatu Prælatico, Lib. 1.—De ratione Politiæ Ecclesiasticæ, Lib. 1.—Animadversiones in Remonstrantis Defensionem, Lib. 1.—Apologia, Lib. 1.—Doctrina et disciplina Divortii, Lib. 2.—Judicium Buceri de Divortio, Lib. 1.—Colasterion, Lib. 1.—Tetrachordon in aliquot præcipua Scripturæ loca de Divortio, instar Lib. 4.—Areopagitica, sive de libertate Typographiæ oratio.—De Educatione Ingenuorum epistola*.—*Poemata Latina, et Anglicana seorsim.*” About the year 1720, these two volumes, with other small books, were hastily, perhaps contemptuously, thrown aside as duplicates, either real or pretended: and Mr. Nathaniel Crynes, an esquire beadle, and a diligent collector of scarce English books, was permitted, on the

* Tractate of Education to Hartlib.

*Insens populi, barbitoque devius
Indulxit patrio, mox itidem pectine Daunio* 10

promise of some future valuable bequests to the library, to pick out of the heap what he pleased. But he, having luckily many more grains of party prejudice than of taste, could not think any thing worth having that bore the name of the republican Milton; and therefore these two curiosities, which would be invaluable in a modern auction, were fortunately suffered to remain in the library, and were soon afterwards honourably restored to their original places. T. WARTON.

Wood informs us, that Fairfax, Cromwell, &c. having been admitted to the degree of Doctor of Civil Law, went, after the ceremony, to the Bodleian Library, where they were received with a speech by the keeper, Rouse. See *Annals Univ. Ox.* edit. Gutch, vol. ii. 620. Rouse prevented the plundering of Bodley's Chest. Ibid, 625. He bequeathed twenty pounds to the Library. Ibid, 944. TODD.

Ver. 1. *Gemelle cultu simplici gaudens liber,*

Fronde licet geminâ, &c.] By *Fronde gemina*, we are to understand, metaphorically, the *two-fold leaf*, the Poems both English and Latin, of which the volume consisted. So the Bodleian manuscript, and printed copies: but *fronte* is perhaps a better reading. This volume of Poems, 1645, has a double *front* or title-page; both separate and detached from each other, the one, at the beginning, prefixed to the Latin, and the other, about the middle, to the English poems. Under either reading, the volume is *Liber gemellus*, a double book, as consisting of two distinct parts, yet *cultu simplici*, under the form and appearance, the *habit*, of a single book. T. WARTON.

It must be mentioned, that in Milton's book the *English poems* are placed first, and the Ode immediately follows the title-page of the Latin poems. This, and two or three other slight alterations in the quotation from Milton's larger volume, in the preceding Note, are made from the original. TODD.

Ver. 9. *Insens populi,]* Guiltless as yet of engaging in the popular disputes of these turbulent times. T. WARTON.

Ver. 10. ————— *mox itidem pectine Daunio]* His Italian Sonnets. T. WARTON.

Longinquum intonuit melos
Vicinis, et humum vix tetigit pede :

Antistrophe.

Quis te, parve liber, quis te fratribus
Subduxit reliquis dolo ?

Cùm tu missus ab urbe,

15

Docto jugitèr obsecrante amico,

Illustre tendebas iter

Thamesis ad incunabula

Cærulei patris,

Fontes ubi limpidi

20

Aonidum, thyasique facer,

Orbi notus per immensos

Temporum lapsus redeunte cœlo,

Celebérque futurus in ævum ?

Strophe 2.

Modò quis deus, aut editus deo,
Præstinam gentis miseratus indolem,
(Si satis noxas luimus priores,
Mollique luxu degener otium,)
Tollat nefandos civium tumultus,

25

Ver. 18. *Thamesis ad incunabula*] The Thames, or Isis, rises not very many miles west of Oxford, on the confines of Gloucestershire. Unless the poet means the junction of Tame and Isis, fancifully supposed to produce Thamesis, at Dorchester near Oxford.

T. WARTON.

Ver. 29. *Tollat nefandos civium tumultus, &c.*] I fear Milton is here complaining of evils, which his own principles contributed.

Almáque revocet studia sanctus, 30
 Et relegatas sine sede Musas
 Jam penè totis finibus Angligenûm;
 Immundásque volucres,
 Unguis imminentes,
 Figat Apollineâ pharetrâ, 35
 Phineámque abigat pestem procul amne Pegaséo?

Antistrophe.

Quin tu, libelle, nuntii licet malâ
 Fide, vel oscitantiâ,
 Semel erraveris agmine fratrum,
 Seu quis te teneat specus, 40
 Seu qua te latebra, forsan unde vili
 Callo tereris institoris insulsi,
 Lætare felix: en iterum tibi
 Spes nova fulget, posse profundam
 Fugere Lethen, vehique superam 45

either to produce or promote. But his illustrations are so beautiful, that we forget his politicks in his poetry. In reflecting, however, on those evils, I cannot entirely impute their origin to a growing spirit of popular faction. If there was anarchy on one part, there was tyranny on the other: the dispute was a conflict "between governors who ruled by will not by law, and subjects who would not suffer the law itself to controul their actions." Balguy's *Sermons*, p. 55. T. WARTON.

Ver. 33. *Immundásque volucres, &c.]* He has almost a similar allusion in the *Reason of Church Government, &c.* He compares Prelacy to the Python, and adds, " till like that fen-born serpent she be shot to death with the darts of the sun, the pure and powerful beams of God's word," *Prose-works*, i. 74. T. WARTON,

In Jovis aulam, remige pennâ :

Strophe 3.

Nam te Roiſius ſui
 Optat peculî, numeróque juſto
 Sibi pollicitum queritur abeſſe ;
 Rogátque venias ille, cujuſ inclyta 50
 Sunt data virûm monumenta curæ :
 Téque adytis etiam ſacris
 Voluit reponi, quibus et ipſe præſidet,
 Æternorum operum custos fidelis ;
 Quæſtórque gazæ nobilioris, 55
 Quàm cui præfuit Iön,

Ver. 46. ——— *remige pennâ* :] This reminds us of a kindred allusion in *Paradise Loft*, “ his sail-broad vans,” B. ii. 927. And this idea he had uſed before, of the English dragon *Superſtition*, “ this mighty *sail-wing'd* monster.” Ch. *Governm.* B. ii. And ſee *In Quint. Novemb.* ver. 208. But Spener had it before of a dragon not leſs formidable, *Faer. Qu. i. xi. 10. 18.* And the monster in Arioſto, ſuggeſted by archbiſhop Turpin, which fights with Bayardo, has wings, “ che parean *duo reſe*,” *Orl. Fur. xxxiii. 84.* T. WARTON.

Ver. 55. The paintings, ſtatues, tapeſtry, tripods, and other inestimable furniture of Apollo’s temple at Delphi, are often poetically deſcribed in the *Ion*. See particularly, v. 185. seq. v. 1146. seq. Its images of gold are mentioned in the *Phoeniſſe*, v. 228. The riches of the treasures of this celebrated ſhrine were proverbial even in the days of Homer, *Il. ix. 404.* All theſe were offerings, *ANAΘHMATA*, *Dona Delphica*, made by eminent perfonages who viſited the temple. T. WARTON.

Ver. 56. *Quàm cui præfuit Iön*, &c.] Ion, the treasurer of the Delphick temple, abounding in riches. Euripides’s tragedy o Ion evidently occaſioned this allusion. Euripides calls Ion, ΧΡΥΣΟΦΥΛΑΚΑ, v. 54. T. WARTON.

Clarus Erechtheides,
 Opulenta dei per templa parentis,
 Fulvósque tripodas, donáque Delphica,
 Iōn, Actæā genitus Creusā.

60

Antistrophe.

Ergo, tu visere lucos
 Musarum ibis amœnos ;
 Diámque Phœbi rursus ibis in domum,
 Oxoniâ quam valle colit,
 Delo posthabitâ, 65
 Bifidóque Parnassi jugo :
 Ibis honestus,
 Postquam egregiam tu quoque fortem
 Nactus abis, dextri prece sollicitatus amici.
 Illic legeris inter alta nomina
 Authorum, Graiæ simul et Latinæ 70
 Antiqua gentis lumina, et verum decus.

Epodos.

Vos tandem, haud vacui mei labores,
 Quicquid hoc sterile fudit ingenium,
 Jam serò placidam sperare jubeo 75
 Perfunctam invidiâ requiem, sedésque beatas,
 Quas bonus Hermes,
 Et tutela dabit solers Roüfi ;

Ver. 78. *Et tutela &c.*] If he meant this verse for an hexa-decasyllable, there is a false quantity in *solers*. The first syllable is notoriously long. T. WARTON.

Quò neque lingua procax vulgi penetrabit, atque
longè

Turba legentūm prava faceſſet : 80

At ultimi nepotes,

Et cordatior ætas,

Judicia rebus æquiora forsitan

Adhibebit, integro ſinu.

Tum, livore ſepulto, 85

Si quid meremur fana posteritas ſciet,

Röſlio favente.

Ver. 86. *Si quid meremur &c.]* The reader will recollect, that this Ode was written and ſent in 1646. Milton here alludes to the fevere censures which he had lately ſuffered, not only from the episcopal, but even from the presbyterian, party. About the year 1641, our author, well knowing how much the puritans wanted the aſſistance of abilities and learning, attacked the order of bishops and the entire conſtitution of the Church of England, in three or four large and laboured treatifes. One of these, his Reply to bishop Hall's Remonſtrance, was anſwered the ſame year by an anonymous antagonist, ſuppoſed to be the bishop's ſon; who calls Milton a blaſphemēr, a drunkard, a pro-ſane ſwearer, and a frequenter of brothels, aſſerting at the ſame time, that he was expelleſ the University of Cambridge for a perpetual course of riot and debauchery. About the year 1644, Milton published his tracts on Divorce. Here he quarrelled with his own friends. These pieces were instantly anathematized by the thunder of the presbyterian clergy, from the pulpit, the prefs, and the tribunal of the Aſſembly of Divines at Westminſter. By the leaders of that perſuasion, who were now predominant, and who began in their turn to find that novelties were dangerous, he was even ſummoned before the Houſe of Lords. It is in reference to the rough and perhaps undefeſerved treatment which he received, in conſequence of the publication of these diſſertations in defence of domeſtik liberty, that he complains in his twelfth Sonnet.

“ I did but prompt the age to quit their *closes*
 “ By the known rules of ancient liberty,
 “ When straight a barbarous noise environs me
 “ Of owls and cukoos, asses, apes, and dogs, &c.”

And the preceding Sonnet on the same subject, is thus entitled,
 “ On the *Detraction* which followed upon my writing certain Treatises.”

But these were only the beginnings of obloquy. He was again to appeal to posterity for indulgence. *Evil Tongues*, together with many *Evil Days*, were still in reserve. The commonwealth was to be disannulled, and monarchy to be restored. The Defence of the King’s Murther was not yet burnt by the common hangman. In the year 1676, his official Latin Letters were printed. In the Preface, the editor says of the author, “ *Est forsan dignissimus qui ab omnibus legeretur Miltonus, nisi styli sui facundiam et puritatem turpissimis moribus inquinasset.*” Winstanly thus characterises our author. “ He is one whose natural parts might deservedly give him a place among the principal of our English poets.—But his fame is gone out like a candle in a snuff, and his memory will always stink, which might have ever lived in honourable repute, had he not been a notorious traytor, &c.” *Lives of the Poets*, p. 175. edit. 1687.

I mention these descriptions of Milton, among many others of a like kind which appeared soon after his death, because they probably contain the tone of the publick opinion, and seem to represent the general and established estimation of his character at that time; and as they are here delivered dispassionately, and not thrown out in the heat of controversy and calumny.

Upon the whole, and with regard to his political writings at large, even after the prejudices of party have subsided, Milton, I believe, has found no great share of favour, of applause, or even of candour, from distant generations. His *Si quid meremur*, in the sense here belonging to the words, has been too fully ascertained by the mature determination of time. Toland, about thirty years after the Restoration, thought Milton’s prose-works of sufficient excellence and importance to be collected and printed in one body. But they were neglected and soon forgotten. Of late years, some attempts have been made to revive them, with as little success. At present, they are almost unknown. If they are ever inspected,

it is perhaps occasionally by the commentator on Milton's verse as affording materials for comparative criticism, or from motives of curiosity only, as the productions of the writer of *Comus* and *Paradise Lost*, and not so much for any independent value of their own. In point of doctrine, they are calculated to annihilate the very foundations of our civil and religious establishment, as it now subsists : they are subversive of our legislature, and our species of government. In condemning tyranny, he strikes at the bare existence of kings ; in combating superstition, he decries all publick religion. These discourses hold forth a system of politicks, at present as unconstitutional, and almost as obsolete, as the nonsense of passive obedience : and, in this view, we might just as well think of republishing the pernicious theories of the kingly bigot James, as of the republican usurper Oliver Cromwell. Their style is perplexed, pedantick, poetical, and unnatural : abounding in enthusiastick effusions, which have been mistaken for eloquence and imagination. In the midst of the most solemn rhapsodies, which would have shone in a fast sermon before Cromwell, he sometimes indulges a vein of jocularity ; but his witticisms are as awkward as they are unsuitable, and Milton never more misunderstands the nature and bias of his genius, than when he affects to be arch either in prose or verse. His want of deference to superiors teaches him to write without good manners ; and, when we consider his familiar acquaintance with the elegancies of antiquity, with the orators and historians of Greece and Rome, few writers will be found to have made so slender a sacrifice to the Graces. From some of these strictures, I must except the *Tractate on Education*, and the *Areopagitica*, which are written with a tolerable degree of facility, simplicity, purity, and perspicuity ; and the latter, some tedious historical digressions and some little sophistry excepted, is the most close, conclusive, comprehensive, and decisive vindication of the liberty of the press that has yet appeared, on a subject on which it is difficult to decide, between the licentiousness of scepticism and sedition, and the arbitrary exertions of authority. In the mean time, Milton's prose works, I suspect, were never popular : he deeply engaged in most of the ecclesiastical disputes of his times, yet he is seldom quoted or mentioned by his contemporaries, either of the presbyterian or independent persuasion : even by Richard Baxter, pastor of Kid-

derminster, a judicious and voluminous advocate on the side of the presbyterians, who vehemently censures and opposes several of his coadjutors in the cause of church-independency, he is passed over in profound silence. For his brethren the independents he seems to have been too learned and unintelligible. In 1652, sir Robert Filmer, in a general attack on the recent antimonarchical writers, bestows but a very short and slight refutation on his politicks. It appears from the *Censure of the Rota*, a pamphlet published in 1660, said to be fabricated by Harrington's club, that even his brother party-writers ridiculed the affectations and absurdities of his style *. Lord Monboddo is the only modern critick of note, who ranks Milton as a prose-writer with Hooker, Sprat, and Clarendon.

I have hitherto been speaking of Milton's prose-works in English. I cannot allow, that his Latin performances in prose are formed on any one chaste Roman model. They consist of a modern factitious mode of latinity, a compound of phraseology gleaned from a general imitation of various styles, commodious enough for the author's purpose. His *Defensio pro populo Anglicano* against Salmasius, so liberally rewarded by the presbyterian administration, the best apology that ever was offered for bringing kings to the block, and which diffused his reputation all over Europe, is remembered no more.

Doctor Birch observes of this prophetick hope in the text, that “ the universal admiration with which his Works are read, justifies what he himself says in his Ode to Rouse,” *Life*, p. lxiii. But this hope, as we have seen, our author here restricts to his political speculations, to his works on civil and religious subjects, which are still in expectation of a reverisionary fame, and still await the partial suffrages of a *sana posteritas*, and a *cordatior ætas*. The flattering anticipation of more propitious times, and more equitable judges, at some remote period, would have been justly applicable to his other works; for in those, and those only, it has been amply and conspicuously verified. It is from the *ultimi nepotes* that justice has been done to the genuine claims of his poetical character. Nor does any thing, indeed, more strongly mark the improved critical discernment of the present age, than that it has

* Oldys attributes this pamphlet to Harrington, in his Catalogue of the pamphlets in the Harleian Library.

atoned for the contemptible taste, the blindness, and the neglect, of the last, in recovering and exalting the poetry of Milton to its due degree of cultivation and esteem: and we may safely prognosticate, that the posterities are yet unborn, which will bear testimony to the beauties of his calmer imagery, and the magnificence of his more sublime descriptions, to the dignity of his sentiments, and the vigour of his language. Undoubtedly the *Paradise Lost* had always its readers, and perhaps more numerous and devoted admirers even at the infancy of its publication, than our biographers have commonly supposed. Yet, in its silent progression, even after it had been recommended by the popular papers of Addison, and had acquired the distinction of an English classick, many years elapsed before any symptoms appeared, that it had influenced the national taste, or that it had wrought a change in our versification, and our modes of poetical thinking. The remark might be still farther extended, and more forcibly directed and brought home, to his earlier poetry.

Among other proofs of our reverence for Milton, we have seen a monument given to his memory in Westminster-abbey. But this splendid memorial did not appear, till we had overlooked the author of *Reformation in England*, and the *Defensio*: in other words, till our rising regard for Milton the poet had taught us to forget Milton the politician. Not long before, about the year 1710, when Atterbury's inscription for the monument of John Philips, in which he was said to be *soli Miltono secundus*, was shown to doctor Sprat then dean of Winchester, he refused its admittance into the church; the name of Milton as doctor Johnson observes, who first relates this anecdote, "being in his opinion, too detestable to be read on the wall of a building dedicated to devotion." Yet when more enlarged principles had taken place, and his bust was erected where once his name had been deemed a profanation, doctor George, Provost of King's College, Cambridge, who was solicited for an epitaph on the occasion, forbearing to draw his topicks of reconciliation from a better source, thought it expedient to apologise for the reception of the monument of Milton the repulican into that venerable repository of kings and prelates, in the following hexameters; which recall our attention to the text, and on account of their spirited simplicity, and nervous elegance, deserve to be brought forward, and to be more universally circulated.

“ Augusti regum cineres, sanctæque favillæ
 “ Heroum, vósque O, venerandi nominis, umbræ!
 “ Parcite, quod vestris, infensum regibus olim,
 “ Sedibus infertur nomen: liccátque supremis
 “ Funeribus finire odia, et mors obruat iras.
 “ Nunc sub foederibus coeant felicibus, una
 “ Libertas, et jus facri inviolabile sceptri.
 “ Rege sub *Augusto* fas sit laudare *Catonem.*” T. WARTON.

Dr. Symmons, in his recent Life of Milton, is vehemently indignant at Mr. Warton's want of taste in censuring the prose-writings, and elaborately learned in discussing the classical merits of the ode to which this censure is appended. My dissent from the opinion of Mr. Warton I have stated, with becoming respect I trust, in my Account of the great poet's Life and Writings. Perhaps the contempt, with which Dr. Symmons is pleased to treat the literary character of Mr. Warton, will be deemed by many, not second to the eloquent biographer in the powers of critical inquiry and dispassionate judgement, as unmerited and indefensible. But from differences of this kind it will be more profitable and pleasant to pass on to disquisition, which certainly exhibits (as indeed the disquisitions of Dr. Symmons repeatedly exhibit) the union of great erudition and a very ornate mode of writing.

“ When he constructed this ode to Roufe, which is now a wild chaos of verses and no verses heaped together confusedly and licentiously, Milton,” Dr. Symmons remarks, “ must be regarded as imprudent for not taking any one model of acknowledged authority, by a perfect assimilation to which, in the construction and the combination of his metres, he might have secured himself from error and reprehension. Inattentive or lawless he must certainly be deemed, either for not noticing, or for not following the rule of systematizing, which the moderation of the Latin poets chose to affect, rather than to indulge in that inexhaustible variety, that rapid interchange of numbers, which enchanteth and astonisheth in the tragick solemnity of the chorus of the Grecian Muse, or in the wild roll of her dithyrambick. This preference of a system may be observed amongst all, even the latest of the Roman poets; though exceptions to it will be found in two or three chorusses in Seneca's plays, (*Agemem.* 590, 810, *Oedip.* 403.) which at

the same time exhibit transgressions of every rule of metre and of rhythm. To disapprove, then, of the general plan and construction of this ode is only to admit, that, in matters of this nature, innovation is dangerous and to be avoided ; for, in compositions in the classical languages, what is without precedent may be contrary to principle ; and in every art, science, and department of knowledge, the vague furnishes of probability, which are doubtful, must not be balanced against the conclusions of necessity, which are certain. Next in order to be regarded is the execution of the ode ; which need not have followed the licentiousness of the plan : and it would have been more becoming in our poet to adhere to authority in the former, than it was censurable to depart from it in the latter ; for, to deviate from authority in the former, was to produce new fabricks of verse, and thus to indulge in a violence of innovation at which found judgement must necessarily revolt. It was to be expected, then, that Milton would fortify each of his lines with example, or, in defect of example, would, at least, advance for his deed the plea of reason, and would attempt to conciliate criticism with the effect of harmony : but to neither of these dictates of prudence has he invariably attended. For some of his verses individual example will be sought in vain, while in others, not strictly conformable to those models which they most nearly resemble, the less severe and fastidious will admit the principle of construction not to be wholly contrary to the genius of the Latin language ; and will acknowledge that the rhythm distinguishes them from the asperity of their neighbours. With lines of this description may be classed the 36th, 48th, 49th, 54th, 55th 71st, 77th, and 79th, of which the 54th and 77th are not Phæaciens, whatever Milton may call them. The five last lines are too cumbrous with spondees, but they are constructed after the manner of Pindar, the most beautiful and the most frequent of whose verses are formed by prefixing or postfixing trochaicks to dactyls. These lines, though not very strictly formed on any model and indefensible by example, may be admitted as not deficient in rhythm ; but others are to be found, in this composition of Milton, not only unprecedented by the strong bulwark of authority, but unrecommended also by the wily influence of harmony ; monsters, such as Seneca, or whoever was the author of *Oedipus* and *Agamemnon*, scarcely ever begot, or

Georgius Fabricius christened. To reject disdainfully such specimens, as are contained in the following list, (verses 3, 6, 7, 9, 13, 22, 25, 30, 36, 42, 45, 74, 75,) requires not the *superbum aurium judicium*. King Midas would have disapproved of them; and we may decide dogmatically, and may animadvert severely, without caution and without delicacy, on a fact which is so obvious, and on uncouthness which is so barbarous. As Antispasticks (a measure though difficult and obscure, yet not lawless and licentious,) are in use only among the Greeks, and were rejected by the Latins as unpleasant to their ears, and repugnant to their accent, it would be in vain to justify the preceding lines by referring them to that metre, to which they may, perhaps, bear some shadowy resemblance; with any degree of resemblance, they could not be permitted to avail themselves of such far-fetched and foreign authority, *citra mare nati*. “ Of the remaining lines of this ode, it will be sufficient to say that they are good, and that most of them are well known and well authorised, without entering into a tedious detail of the names of dastylicks, iambicks, trochaicks, asclepiadems, &c.”—

It has been observed, in the preceding note of Mr. Warton, that, on the reception of Milton’s monument into Westminster Abbey, Dr. * George’s verses were written; so were the following, which I first met with in manuscript, inserted in a volume of Tracts and subscribed *Authore Petro Keith, AEdis Christi Alumn. Bacc.*, but which, it seems, are the production of Vincent Bourne, as they appear in the edition of his poems printed in 1772, although they do not occur in an earlier edition which I have seen. They are too spirited not to command the attention of the learned reader.

“ Maximus antiquis venisti sedibus Hospes
 “ Jam tandem, nitidoque graves in marmore vultus
 “ Erigis, O decus! O tanti laus optima tecti!
 “ Non talis prisco *Chaucer*us conditur ingens
 “ In tumulo pater, aut vario modulamine dulcis
 “ *Spencer*us; non arte pares, non divitis haustu

* Ascribed also, as I have been informed, to the Hon. Tho. Townshend, father of the late lord Sidney.

“ Castaliæ tanto, liquidive aspergine fontis.
 “ Ipse novæ virtute ingentes fortior ausus
 “ Aggrederis Vates, validòque agis impete mirum
 “ Certus iter; cursùsque novos ultra avia longi
 “ Limina Musarum, veterisque cacumina Pindi.
 “ Quantus per Graias olim mirabilis urbes
 “ Ibat *Mæonides*, divûmque ferebat honorem;
 “ Quantus in attonitis volitabat rupibus *Orpheus*;
 “ Ille deûm sanctas stirpes et nomina vates,
 “ Æternûmque canit decus, antiquosque labores,
 “ Aut hominum genus, aut diæ primordia lucis,
 “ Turbatâsque domos superis, immissâque bella,
 “ (Immanes ausus) tum victis Tartara triste
 “ Effugium, horrentesque umbras; stupet undique turba
 “ Fulgura verborum, et docti miracula cantûs.
 “ TALE TUUM CARMEN NOBIS: Quin pulchra recludis
 “ Hortorum spatia, irriguisque ingentia campis
 “ Flumina concelebras, primævi regna parentis.
 “ At dulcis conjux secta inter lucida florum
 “ Mollibus invigilat curis; ubi dives opacat
 “ Umbra toros, myrtûsque viret, dubiique rubores
 “ Nascuntur violis, et se crocus induit auro.
 “ At, postquam rupto fatali fœdere, tristis
 “ Exilii legem subeuntes, rura peragrant
 “ Sola simul, trepido gressu, ambiguique viarum:
 “ Limina, dilectâsque domos, feralia flammis
 “ Tela nitent circum, et sævæ formidinis ora.—
 “ Tam facili polles citharæ moderamine, tanto
 “ Numine verborum, variarûmque ubere rerum
 “ Ingenio; ergo animos quædam divina voluptas
 “ Percipit, aut trepidos sensus perlabitur horror
 “ Intimus, aut vero perculsi pectora luctu
 “ Solvimur in lacrymas tecum, et miserescimus ultrò.
 “ Salve, sancta mihi sedes! Tûque, unice Vates!
 “ Extructûmque decus tumuli, et simulacra verendi
 “ Ipsa senis, lauri atque comæ! Et tu, muneris author
 “ Egregii! Tanto signatum Nomine marmor
 “ Securum decus, et seros fibi vindicet annos.” **TODD.**

APPENDIX.

BARON'S IMITATIONS OF MILTON'S EARLY POEMS.

ROBERT BARON'S "imitations, or rather open plagiarisms, from Milton," were first noticed in Mr. Warton's posthumous edition of the Smaller Poems. To the passages which he had selected from Baron's book, entitled the *Cyprian Academy*, dated 1647, and now become scarce, I have added others; and it would be no difficult task to point out, in the same volume, thefts from Shakspeare, Beaumont and Fletcher, Randolph, and Sir John Suckling. Langbaine only observes, that Baron borrowed much from Waller.

"Baron was a young man," says Mr. Warton, "much encouraged and esteemed by James Howell, the justly celebrated Letter-writer; to whom he dedicates his *Cyprian Academy*."—Oldys, in his MS. Notes on Langbaine, says he was born in 1630. He was educated at Cambridge. A variety of the most flattering commendatory verses are prefixed to the *Cyprian Academy* by the wits of the time. One of them, Henry Bold, fellow of New College, thus punningly addresses him :

"Baron of Witt! 'twere sin to blazon forth,
"Under a meaner stile, thy mighty worth:
" 'Twere but a trick of state if we should bring
"The Muses' Lower House to vote thee King, &c."

The *Cyprian Academy*, as Mr. Warton observes, is a sort of poetical romance, partly formed on the plan of Sidney's *Arcadia*. The author, Mr. Warton adds, "has introduced the fine old French story of *Conci's heart*, B. ii. p. 15; which he probably took from Howell's *Letters*:"—Or perhaps from the old drama of *Tancred and Gismund*.

Baron also wrote a tragedy, called *Mirza*, which, Mr. Warton says, is a copy of Jonson's *Catiline*. He is the author likewise of *An Apologie for Paris*, 12mo. 1649, and of *Pocula Castalia &c.* 8vo. 1650. See the Note on *Sonnet vii.* ver. 1.

BARON, B. i. p. 5. [*At a Solemn Musick*, v. 2.]

“ Spheare-born harmonious sisters —”

B. i. p. 6. [*Transl. Psalm cxxxvi.* v. 69.]

— “ large-limb'd body,” and again in p. 31,
“ large-limb'd Hercules.”

Ibid. [*Transl. Psalm cxiv.* v. 11.]

— “ measure huge-bellied mountains.”

B. i. p. 21.] [*Epit. March. Winch.* v. 28.]

“ Why may not Atropos for Lucina come.”

B. i. p. 23. [*Com.* v. 18.]

“ But to our taske;” repeated in B. ii. p. 88.

B. i. p. 30. [*Com.* v. 95.]

“ When as thy gilded car of day

“ His glowing axle doth allay.”

B. i. p. 36. [*Od. Nativ.* v. 64.]

“ Whilst thus the fung, the winds grew whist.”

B. i. p. 37. [*Com.* v. 862.] of a beautiful shepherdess.

“ In twisted braids of silver lillies knitting

“ The loose traine of her amber-dropping haire.”

B. i. p. 54. [*L'Allegr.* v. 1.]

— “ Hence, loathed Melancholly !

“ Avaunt from hence thou snake-hair'd devil,

“ Hence to th' abyffe below, &c.”

Ibid. [*Epit. March. Winch.* v. 20.] Hymen speaks.

“ This my well-lighted flame.”

B. i. p. 55. [*Ode Nativ.* v. 125. *L'Allegr.* v. 33. *Com.* 117.]

A Chorus of Fairies.

“ Ring out, yee cristall spheares,

“ Once bleffe our listning eares !

“ Let your sweet filver chime,

“ Keeping harmonious time,

“ Carroll forth your loud layes

“ In the winged Wanton's praise.

“ Mab, thou majestick queene

“ Of fairies, be thou feene

" To keepe this holiday,
 " Whilst we dance and play ;
 " And frisk it as we goe
 " On the light fantastick toe.
 " The Satyres and the Fawnes
 " Shall nimblly croffe the lawnes :
 " Ore tawny sands and shelves
 " Trip it, ye dapper elves !
 " Dance by the fountaine brim,
 " Nymphes, deckt with daifies trim."

B. i. p. 59. [*Com.* v. 97, 141, 122, 128.]

" Sol has quencht his glowing beame
 " In the coole Atlantick streame :
 " Now there shines no tell-tale fun
 " Hymen's rites are to be done :
 " Now Love's revells 'gin to keepe,
 " What have you to doe with sleepe ?
 " You have sweeter sweets to prove,
 " Lovely Venus wakes, and Love ;
 " Goddesse of nocturnall sport,
 " Alwaies keep thy jocond court, &c."

B. i. p. 61. [*Transl. Psalm cxiv.* v. 8.]

" Of froth-becurled Neptune —"

B. i. p. 61. [*Com.* v. 143.]

" Dance nimblly, ladies, beat the measur'd ground,
 " With your light feet, in a fantastick round."

B. ii. p. 2. [*Od. Nativ.* 64, 65, 66.]

" The winde sweetly kist the waters whispering new joyes
 " to enrich'd Thetis —"

B. ii. p. 3. [*L'Allegr.* v. 12, 35. *Com.* 103.]

_____ " Euphrosyne,
 " Right goddesse of free mirth, come lead with thee
 " The frolick mountaine Nymph, faire Liberty,
 " Attended on by youthfull Iollity."

B. ii. p. 28. [*Il Pens.* v. 1.]

" Hence, hence, fond mirth ; hence vaine deluding joyes,
 " Glee and Alacritie, you be but toyes :

APPENDIX.

“ Goe, gilded elves, love’s idle traine posseſſe
 “ With fickle fancies, thick and numberleſſe :
 “ Sorrow the ſubject of my ſong ſhall be
 “ My harpe ſhall chant my heart’s anxietie.”

Ibid. [Lycid. v. 170.] of the fun.

“ Bright car of day, which doſt diurnallic
 “ Flame in the forehead of the azure ſkie.”

B. ii. p. 29. [Aread. v. 65.]

— “ Fates, that hold the vitall ſheares,
 “ And ſit upon the nine-infolded ſpheares,
 “ Whirling the adamantine spindle round,
 “ On which the brittle lives of men are wound.”

B. ii. p. 34. [L’Allegr. v. 12.]

“ The goddeſſes, fo debonnaire and free,
 “ Aglaia, Thalia, Euphroſyne,
 “ Esteem’d by men for their heart-eaſing mirth ;
 “ Whom thou, faire Cytherea, at one birth
 “ Bore to the ivie-crowned god of wine.”

B. iii. p. 43. [Il Penſ. v. 133.]

“ These archt walkes of midnight groves—
 “ And Silvan’s shadowes,
 “ And shades that Clarida loves,
 “ Where silver-byſkin’d tripping Nymphs
 “ Were never affrighted,
 “ By harsh blowes of the rude axe,
 “ From their hallowed haunt.”

B. iii. p. 43. [Il Penſ. v. 122.]

“ Not trickt and frounc’t up
 “ As in fresh flowry May,
 “ But, civil-suited, kerchift
 “ In winter-attire.”

B. iii. p. 45. [Lycid. v. 140. 135.] To Flora.

“ To purple the fresh ground with vernal flowers,
 “ That ſuck in the nectarian honied showers ;
 “ Thou that wear’ſt flowrets of a thouſand hues :
 “ Thou that the ſmooth-horn fields enamelefſt,—

“ Come bring with thee the well-attir’d woodbine,
 “ The lovers pansie, freakt with shining jet ;
 “ The tufted crowtoe, glowing violet,
 “ Ruddy narcissus, and pale jessamine :
 “ Bring the faire primrose, that forsaken dies,
 “ The daffadillies, with cups fill’d with teares ;
 “ All amaranth’s brood that embroidery weares,
 “ To strew her lawreat hearse where my love lies.”

B. iii. p. 51. [Com. v. 225.]

“ Walking in a tufted grove.”

B. iii. p. 53. [Com. v. 278, 520, 536, 442, 445.] “ Placing herself within a leavy labyrinth, in the navel of this obscure inmost bowre, she utter’d these words—Faire silver-shafted lad, go, burn thy frivolous bow, &c.”

B. iii. p. 68. [Lycid. v. 30. seq. 89.]

— “ Those rurall powers
 “ That live inshrin’d in oaken-curled bowers,
 “ Among the sapplins tall, whose shady roofe
 “ Are ringlets knitt of branching elm star-proofe.
 “ Call Naiades from their obscure sluse
 “ By which Alphéus met his Arethuse ;
 “ Call mountaine Oreads, for to comply
 “ To further with us this solemnity.”

B. iii. p. 69. [Com. v. 890.]

“ Along the softlyly-whistling rivulet’s sides,
 “ And by Meander’s rushie-fringed bank,
 “ Where grows the willow greene, and osier dank.”

B. iii. p. 72. [Com. v. 715.]

“ In softnesse they the filke wormes web surpasse
 “ Woven in leavy shop —”

B. iii. p. 88. [Com. v. 20.]

— “ Sea-girt lands —
 “ So various jemmes inlay a diadem :
 “ Neptune, his tributary gods that graces,
 “ Gives them the government of these small places,
 “ And lets them weare their saphire crownes, and wield
 “ Their little tridents in their watry field ;

“ But this faire Isle —

“ Unto his blewe-hair'd deities he quarters.”

B. iii. p. 91. [Com. v. 1.] Fame speaks.

“ Before Jove's spangled portalls, with a crew

“ Of bright aeriall soules, I dwell inspheared,

“ Chanting the conquests of the sons of valour, &c.”

B. iii. p. 93. [Com. v. 970. 13.] Virtue speaks.

“ Your loves I've try'd in hard assayes,

“ Majestick paire !

“ Now shall a crowne of deathleffe praise

“ Adorne your haire. —

“ Then, royal sir, and regal bride,

“ My golden key

“ Shall ope the palace, where abide

“ Eternitie.”

B. iii. p. 95. [Com. v. 55, 103, 82, 656, 129, 140. *L'Allegro.*
v. 127, 28.]

“ The scene changed to a magnificent palace, adorned with
all manner of deliciousness: Comus appeared and said —

“ Darke-vail'd Cotytto, stay thy ebon chaire

“ Wherein thou triumphest with Hecate :

“ And let not nice morne, on the Indian steep,

“ Peep from her cabin'd loop-hole : let no cock

“ His matins ring, till pomp and revellry

“ Have tane their fill with masque and pageantry :

“ Let midnight see our feast and jollity,

“ And weare a blacker maske, as envious

“ Of our dance, jocond rebecks, and wreath'd smiles —

“ Now that blithe youth, upon whose clustred locks

“ A wreath of ivy-berries set, &c.

“ That Jove may know of [these] our quips and cranks,

“ And, to beare part in our *smooth-dittied* pranks,

“ Leave vaulted heaven, and his skie-roabes put off,

“ And pure ambrosiall weeds of Iris' woof.” TODD.

GLOSSARIAL INDEX.

GLOSSARIAL INDEX

OF

WORDS, PHRASES, CUSTOMS, AND PERSONS,
EXPLAINED OR MENTIONED IN THE NOTES.

The first figures denote the volume, the second the page.

A.

ABADDON, v. 301.
Abassin kings, iii. 101.
absolute, iii. 463.
Absyrtus, vii. 306.
acquist, v. 486.
academicks, v. 254.
adamantean, v. 356.
adamantine, vi. 166.
adamantine chains, ii. 294.
adamantine coat, iii. 311.
adamantine rock, ii. 423.
Ades, ii. 452.
adhere, iii. 459.
admit, iii. 471.
adorn, iii. 465.
adventures high, v. 485.
Advice, vi. 258.
adust air, iv. 349.
aery wheel, iii. 70.
afflicted, ii. 309.
affront, iv. 34.
afielde, vi. 20.
Alabaster's Roxana, vii. 187.
alchemy, ii. 411.
all ear, vi. 334.
alley green, vi. 295.
all-to, vi. 305.

Alp, v. 397.
alternate, iii. 325.
Amalthea's horn, v. 124.
Amaryllis, vi. 150.
amber-dropping hair, vi. 376.
amber scent, v. 407.
ambient air, iii. 353.
ambition, v. 368.
amerc'd, ii. 350.
amice gray, v. 277.
ammiral, ii. 318.
amorous net, iv. 266.
— v. 93.
ample spaces, ii. 361.
amplitude, v. 90.
Andrews, bishop, vii. 192.
anticks, v. 450.
apostasy, v. 25.
appaid, iv. 330.
apparition of St. Michael, vi. 10.
appellant, v. 442.
Appetite, iv. 259.
Appian road, v. 221.
appoint, v. 337.
aqueducts, v. 214.
arbiter, iv. 12.
arbitrefs, ii. 368.
arch-chemick, iii. 60.
arched neck, iii. 392.

GLOSSARIAL INDEX.

arched roof, v. 473.
arched walks, vi. 131.
archers, v. 472.
Archilochus, vii. 330.
Ardours, iii. 199.
Arethuse, vi. 32.
armoury of God, iii. 290.
arreed, iii. 162.
arrive, ii. 403.
Arthur, king, vii. 366.
artillery of heaven, ii. 432.
Asmodai, iii. 296.
asp, iv. 159.
Asphaltick slime, iv. 139.
asphaltus, iv. 300.
asseffour, iii. 322.
Assyrian garden, iii. 102.
Assyrian queen, vi. 401.
atheous, v. 64.
Atlantick stone, v. 227.
at large, ii. 369.
Attendant Spirit, vi. 237.
attending, v. 14.
attent, v. 54.
Aurora's fan, iii. 176.
aye, vii. 149.
aye me, vi. 46.
azur'd, vi. 434.
azurn, vi. 383..

B.

baited words, vi. 267.
bandite, vi. 311.
balmy sweat, iii. 483.
barbarick, ii. 374.
——— vii. 348.
barb'd with fire, iii. 311.
Barberini, F. Cardinal, vii. 254,
 255.
Baroni, Leonora, vii. 252, 253,
 &c.
bases, iv. 10.
bathe in delight, vi. 366.
baths, v. 214.
battening, vi. 21.
bauk, vii. 97.
beaked promontory, vi. 33.

beat the ground, vi. 264.
beckoning shadows, vi. 274.
bed of death, vii. 143.
beds of roses, vi. 400.
Beelzebub, ii. 298.
behemoth, iii. 397.
belching flame, iv. 132.
Belial's character, ii. 55, 338.
Bellerus old, vi. 48.
Bellerophon, iii. 350.
belman's charm, vi. 121.
bend, vi. 403.
bended dolphins, iii. 387.
benediction, iii. 472.
beryl wheels, iii. 328.
besotted, vi. 361.
beslud with stars, vi. 355.
bevy, iv. 265.
bickering flame, iii. 330.
bird of Jove, iv. 230.
black enchantments, v. 437.
black leaves, vii. 32.
blanc moon, iv. 174.
blandish'd, v. 379.
blank, v. 383.
——— vii. 116.
blasphemous, iii. 249.
blaſted heath, ii. 351.
blaze abroad, vii. 150.
blear illusion, vi. 266.
blear the eye, vi. 266.
bleating gods, ii. 338.
blind fury, vi. 30.
blithe, vi. 79.
blithe air, v. 296, 297.
blot, vi. 262.
blow, vi. 399.
boisterous locks, v. 439.
bold emprise, iv. 271.
Boleyn, Anne, vii. 65.
bolt, vi. 359.
bolt of Cupid, vi. 316.
bonnet fedge, vi. 35.
bordering desert, v. 32.
bosky, vi. 295.
Bosporus, ii. 457.
boulted language, vi. 359.
boultng mill, vi. 359.

GLOSSARIAL INDEX.

bourn, vi. 295.
bout, vi. 104.
bow'd welkin, vi. 403.
brake, iii. 207.
brand, iv. 350.
Branthwait, Michael, vi. 183.
bravery, v. 406.
bray'd, iii. 278.
brew'd enchantments, vi. 351.
bridal, v. 440.
Bridgewater, Earls of, vi. 195,
 &c.
bridging, iv. 140.
brigandine, v. 435.
bright-harness'd, vii. 28.
brimmed, vi. 388.
bristled, iii. 267.
broad fields of the sky, vi. 396.
brooding, ii. 291.
brown, vi. 14.
Brunswick, Duke of, vii. 193.
brush the dew, vi. 163.
Brutus, vii. 382.
Buchanan, vii. 243.
budge, vi. 352.
build the rhyme, vi. 15.
bumbaste stockings, vi. 154.
burnisht, vi. 60.
buskin'd, vi. 125.
but, iii. 38.
buttons, vi. 60.
buxom, vi. 79.
buxom air, ii. 440.

C.

calling shapes, vi. 274, 275.
calv'd, iii. 396.
Cambuscan, vi. 196.
canon-laws, vi. 365.
canopied, vi. 329.
caparifons, iv. 10.
capital secref, v. 378.
captiv'd, v. 346.
carbuncle, eyes of, iv. 51.
careering fires, iii. 328.
caravan, v. 48.

cast the fashion, vi. 302.
cafts, iii. 62.
Casella, vi. 469.
cataphracts, v. 473.
caufsey, iv. 150.
ceafe, iii. 7.
cedarn, vi. 399.
centrick, iii. 426.
Cerberus, vi. 75.
Chalybean, v. 355.
chamberlin, vii. 88.
character'd, vi. 328.
charities, iii. 146.
Charles I. king, vii. 181.
charming pipe, v. 127.
chaste palms, vi. 387.
Chaucer, vi. 126.
 — vii. 360.
cheeks of sorry grain, vi. 357.
Cheek, Sir John, vi. 465.
chequer'd shade, vi. 94.
Chiron, vii. 307.
chivalry, ii. 321.
Choaspes river, v. 177.
Christina, Queen of Sweden, vii.
 261, 268, &c.
chromatick jars, vii. 58.
cieling, iv. 280.
Cimmerian, vi. 76.
citron tables, v. 227.
city of palms, v. 76.
civil-suited, vi. 128.
clad, v. 82.
clad in iron, v. 355.
clang, iv. 288.
 — vii. 17.
clasping charm, vi. 374.
classick hierarchy, vii. 92.
clear spirit, vi. 29.
Cleombrotus, iii. 47.
close, vi. 331.
close-banded, v. 434.
close-curtain'd Sleep, vi. 332.
cloud of war, vi. 476.
cloudy chair, vi. 262.
clouted shoon, vi. 341.
cloyster's pale, vi. 136.
clustering locks, vi. 247.

GLOSSARIAL INDEX.

Colkitto, vi. 464.
Colne, river, vii. 381.
commércing, vi. 114.
committing, vi. 468.
compare, iv. 27.
complete steel, vi. 310.
comrádes, v. 438.
concent, vii. 53.
conclave, ii. 369, 370.
confus'd, ii. 419.
Confusion, iv. 305.
congeal'd stone, vi. 317.
conglob'd, iii. 369.
conjúr'd, ii. 430.
confistory, v. 11.
conscience, iii. 459.
conforted, iii. 353.
Constable, Henry, vi. 440.
Contemplation, vi. 116.
contemptuous words, vi. 361.
contráry, v. 422.
contrarious, v. 400.
convulsion, v. 475.
coral-paven, vi. 380.
Corineis, vii. 361.
corners of the moon, vi. 403.
corny reed, iii. 377.
Cotytto, vi. 261.
couch their spears, ii. 412.
counterpoint, vi. 281.
cover'd field, ii. 365.
coy, vi. 17.
Craig, Alexander, vi. 70, 71.
cranks, v. 78, 79.
craze, iv. 317.
create a foul, vi. 284.
cressets, ii. 362.
crested cock, iii. 394.
crested helmets, v. 357.
crispèd shades, vi. 398.
Cromwell, Oliver, vi. 476.
crude old age, v. 403.
cry of hounds, ii. 425.
crystal battlements, ii. 363.
crystal and myrrhine cups, v.
228.
Ctesiphon, v. 182.
cubick phalanx, iii. 299.
cunning, vi. 104.
curl the grove, vi. 162.
curl'd man of the sword, vi. 418.
curs'd crew, vi. 346.
Cynosure, vi. 91.
cypres bud, vii. 61.
Cyprus lawn, vi. 112.

D.

Dagon, v. 345.
dainty limbs, vi. 350.
dame, iv. 64.
Danaw, ii. 225.
Danite, iv. 101.
darkling, iii. 10.
Darknes, iii. 68.
— vi. 85.
darknes visible, ii. 296.
dark steps, v. 344.
darts, v. 268.
Darwen stream, vi. 477.
D'Affise, Francis, vii. 318.
Dati, Carlo, vii. 379, &c.
dazzling fence, vi. 363.
dazzling spells, vi. 266.
dealing dole, v. 464.
death like sleep, iv. 334.
death's door, vii. 141.
debel, v. 300.
debonair, vi. 79.
decent, vi. 113.
decrepit winter, iv. 174.
Dee, river, vii. 83.
deep-throated engines, iii. 315.
defends, iv. 316.
dell, vi. 295.
deject, v. 60.
Delos, iv. 137.
delv'd, vii. 120.
Demogorgon, ii. 452.
demons, vi. 122.
demoniack holds, v. 302.
demure, vi. 111.
Deodate, Charles, vii. 176.
Derby, Countes of, vi. 148, &c.
descant, iii. 132.

GLOSSARIAL INDEX.

descending fword, iii. 291.
Deva, vi. 25.
dew-besprent, vi. 329.
dew-drops, iii. 244.
diamond rocks, vi. 380.
diffus'd, v. 354.
dight, vi. 87.
dilated, iii. 165.
dim darkness, vi. 289.
dimpled brook, vi. 259.
diminution, v. 371.
dingle, vi. 295.
dint, ii. 438.
dire chimeras, vi. 274.
dire necessity, v. 476.
Directory enforc'd, vii. 91.
disastrous twilight, ii. 349.
disburden, iv. 183.
discontinuous wound, iii. 291.
disfigurement, vi. 251.
disglorified, v. 382.
disguise, vii. 30.
disinherit chaos, vi. 300.
disparity, iii. 449.
dispens'd, iv. 282.
dissolve, iv. 342.
distract, v. 467.
disturb, vii. 112.
divan, iv. 153.
diverted, v. 122.
divide, vii. 29.
dividual, iii. 284.
divine, iv. 84.
divulge, v. 156.
diurnal star, iv. 209.
dizzy multitude, v. 132.
doff, v. 456.
dogs of Hell, iv. 170.
doile, iii. 158.
dolorous, v. 52.
double-shade, v. 67.
dove-like, ii. 291.
draff, v. 391.
dragon, iv. 161.
drenches, vi. 400.
drop serene, iii. 6.
drowsy-frighted steeds, vi. 331.
drugg'd, iv. 164.
Druids, vii. 361.
Drummond, William, vi. 441.
Dryden, vii. 162.
duck, vi. 394.
duel, v. 31, 433.
duell'd, v. 375.
dulcet, ii. 360.
dumb silence, vii. 72.
dun air, iii. 14.
dun shades, vi. 261.
dungeon of himself, vi. 306.
dying to redeem, iii. 30.

E.

eastern gate, vi. 86.
eating cares, vii. 373.
ebon shades, vi. 76.
Ecbatana, v. 177.
eccentric, iii. 426.
Echo's shell, or cell, vi. 278.
Eden, iii. 94.
edge of battle, v. 19.
edict, iii. 247.
Edwards, Thomas, vii. 95.
Egeria, cave of, vii. 353.
Egeria's grove, vii. 353.
element, vi. 293.
Elizabeth, Queen, vii. 319.
Eluiden, Edm. v. 465.
Ely, city, vii. 329.
Elysian flowers, vi. 105.
emblem, iii. 140.
emboss, iv. 314.
embost, v. 480.
embowed, vi. 136.
embroidery, vi. 379.
embryon, ii. 445.
emprise, iv. 271.
emptied, vii. 39.
empyreal air, iii. 349.
empyreal Heaven, ii. 461.
empyrean, ii. 436.
enamell'd green, vi. 170.
enchanter vile, vi. 384.
engines, ii. 364.

GLOSSARIAL INDEX.

Enna, iii. 101.
enthron'd, v. 239.
envermeil, vii. 41.
envious darknes, vi. 273.
erected spirits, v. 151.
eremite, v. 7.
errand, vi. 240.
Essex, Earl of, vii. 347.
eternal course, iii. 191.
Ethiop Queen, vi. 110.
evinc'd, v. 240.
euphrasy, iv. 251.
Euphuism, vii. 72.
excellence, iii. 219.
except, ii. 429.
excess, vii. 40.
exercise, ii. 379.
exile, iv. 157.
expatriate, ii. 367.
Expectation, iii. 288.
exquisite, vi. 302.
exquisitest name, v. 121.
extinct, ii. 305.
extreme swift, vi. 288.
eye of day, vi. 446.
eye of Greece, v. 241.
eye-lids of the morn, vi. 19.
eyries, iii. 390.

F.

fables, iii. 98.
fact of arms, ii. 382.
faery of the mine, vi. 314.
fair and free, vi. 77.
fair moon, vi. 299.
Fairfax, General, vi. 473.
fairly, vi. 268.
Fantasticks, vii. 78.
fantastick toe, vi. 82.
far-fet, v. 130.
fatal throne, ii. 381.
Favonius, vi. 488.
feastful, vi. 461.
feed on grief, v. 468.
feed on thoughts, iii. 9.
fell Charybdis, vi. 285.
fellowships of joy, iv. 222.

felon winds, vi. 32.
Felton, Nicholas, vii. 329.
fence, vi. 363.
fenel, iv. 62.
fickle pensioners, vi. 108.
fig-tree, Indian, iv. 105.
fighting beasts, v. 232.
figures dim, vi. 35.
flaring beams, vi. 131.
flaunting honeysuckle, vi. 330.
flaw, iv. 180.
flaws, v. 282.
fled, iv. 182.
fledge, iii. 389.
fleshy arm, v. 195.
fleshy tabernacle, v. 299.
Fletcher, Phineas, vii. 310.
flights of Angels, v. 129.
fling, vi. 399.
flouts, vii. 124.
flowery-kirtled, vi. 284.
flown with wine, ii. 339.
foil, vii. 148.
footing flow, vi. 35.
forehead of the sky, vi. 50.
forest of spears, ii. 344.
forestall'd, iv. 207.
forestalling Night, vi. 289.
forgetful, ii. 378.
foughten fields, iii. 300.
founded, ii. 359.
——— iii. 369.
fountain-brim, vi. 259.
Francini, vii. 379.
fraud, iii. 360.
——— iv. 67.
fraught, v. 32.
freez'd, vi. 317.
frequence, v. 22.
freshet, vi. 120.
fret, iii. 409.
friar's lantern, vi. 96.
frizadoed streams, vi. 16.
front, iv. 34.
frore, ii. 417.
froth-becurl'd, vii. 147.
frounc'd, vi. 129.
fugue, iv. 263.

GLOSSARIAL INDEX.

fuming rills, iii. 176.
funeral verses, vii. 64, 190.
fur, vi. 352.
fut^{re}, iv. 192.

G.

Gabriel John, vii. 338.
gadding, vi. 23.
gait, iv. 233.
Galasp, vi. 464.
Galaspie, vii. 96.
garish, vi. 45.
garish eye, vi. 132.
gardens of Adonis, iv. 45.
garners, vi. 415.
gaz'd, vi. 247.
gemm'd, iii. 378.
genial bed, iii. 467.
ghastly furies, vi. 343.
giant angels, iii. 411.
giant brood, ii. 346.
gilded car of day, vi. 256.
Gill A. senior, vii. 176.
— junior, vii. 176.
Gillespie, George, vi. 465.
gitterning, v. 498.
give, iv. 82.
glaring monsters, vi. 418.
glassy wave, vi. 375.
— vii. 149.
gliding, iv. 349.
globe of Angels, v. 295.
globe of Seraphim, ii. 410.
glowing axle, vi. 256.
glozing, iii. 15.
— vi. 267.
goblin, vi. 96.
God and good Angels, ii. 459.
golden comb, vi. 380.
golden key, vi. 36, 37.
golden monarchy, v. 175.
golden shaft, vii. 237.
golden slumber, vi. 105.
golden-tressed fun, vii. 152.
golden tresses, iii. 106.
golden urns, iii. 382.

golden-winged, vii. 48.
golden wings, vi. 116, 276.
gonfalon, iii. 229.
good morrow, vi. 84.
Goodal, Mr. vii. 203.
gorgeous feasts, v. 226.
Gorgonian rigour, iv. 138.
Goslyn, Dr. John, vii. 305.
Grand, the, iv. 150.
granges, vi. 415.
gray dawn, iii. 383.
Gray's Inn walks, vii. 238.
gray-hooded Even, vi. 271.
gray morning, v. 277.
gray top, iv. 318.
green-ey'd Neptune, vii. 76.
groves, v. 435.
griding sword, iii. 291.
grim aspect, vi. 351.
grim-visag'd, vi. 351.
gripe of sorrow, iv. 237.
Grotius, vi. 183.
groves of coral, iii. 387.
gryphon, ii. 450.
guerdon, vi. 30.
guiltless, iv. 39.
gust, iv. 180.
gymnick artists, v. 449.
gyves, v. 433.

H.

habergeon, v. 435.
Hæmony, vi. 342.
hairy gown, vi. 139.
Hales, John, vi. 180.
half-moons, v. 184.
hall or bower, vi. 245.
hallow'd Dee, vii. 83.
Hamburgh, vii. 204.
hand, iv. 44.
happy-making fight, vii. 51.
Harapha, v. 432.
hard assays, vi. 395.
harpies and hydras, vi. 337.
harpy-footed furies, ii. 418.
harrow'd with fear, vi. 335.

GLOSSARIAL INDEX.

Hartlib, Samuel, vi. 180.
haunted spring, vii. 21.
haut, vii. 124.
healing words, v. 394.
heaven's heraldry, vii. 38.
Hecat', vi. 262.
hell-born, ii. 430.
hell-bru'd opiate, vi. 422.
hell-doom'd, ii. 430.
hellish charms, vi. 342.
helmed, vii. 13.
henchman, vii. 57.
Henderson, Alexander, vii. 96.
heraldry of heaven, vii. 38.
Herbert, Sir Henry, vii. 181.
Herbert, Sir Thomas, vii. 181.
herdman, vi. 38.
here, v. 467.
Hermes Trismegistus, vii. 340.
Herodotus, vii. 359, 360.
Herrick, Robert, vi. 70.
Hesperian, iii. 98, 470.
hierarchy, ii. 362.
high disdain, ii. 301.
high-embowed, vi. 136.
highest noon, vi. 119.
highth of noon, v. 401.
him thought, v. 108.
hinges, v. 275.
hireling wolves, vi. 478.
Hippotades, vi. 33.
hoary deep, ii. 444.
Hobson, the carrier, vii. 89.
Hobson's choice, vii. 90.
holy-days, v. 457.
hollow engines, iii. 305.
hollow states, vi. 481.
homely, vi. 357.
honied words, v. 431.
honour due, vii. 133.
horned flood, iv. 287.
horned moon, vii. 152.
horrent, ii. 411.
horrid shades, vi. 312.
Horton, vii. 381.
hofitable, v. 242.
hosting, iii. 268.
hovering, vi. 276.
house of pain, ii. 439.
hub bub, iv. 305.
huge-bellied, vii. 148.
hull, iv. 288.
Humber, river, vii. 83.
hunger-bit, v. 132.
hurried, v. 271.
— vii. 35.
hurling defiance, ii. 355.
hutch, vi. 353.
hutch'd, vi. 353.
hyacinthine locks, iii. 104.
hyæna, v. 409.
hyaline, iii. 412.
Hyde-Park, vii. 238.
Hymen's saffron robe, vi. 100.
Hymettus, v. 244.

I and J.

jangling noise, iv. 305.
jar, iii. 247.
icy-peared, vii. 43.
idolisins, v. 240.
if, iii. 17.
ignis fatuus, iv. 66.
Iliissus, v. 245.
illaudable, iii. 297.
imbathe, vi. 371.
imborder'd, iv. 44.
imbrown'd, iii. 97.
imblazon'd shields, iv. 9.
immedicable wounds, v. 395.
immortal amaran, iii. 35.
immutably foreseen, iii. 17.
imp, iv. 16.
imp wings, vi. 474.
impal'd, iii. 312.
imparadis'd, iv. 122.
impearls, iii. 244.
impediment, iii. 311.
impörtune, v. 131.
impotence of mind, ii. 385.
impregn's, iii. 122.
impresses, iv. 10.
incessant prayers, vii. 138.
inclin'd, iv. 235.

GLOSSARIAL INDEX.

incumber'd, iii. 340.
indented meads, vii. 82.
individual, vii. 50.
indors'd, v. 189.
inexpert in war, iv. 318.
infamous, vii. 42.
infamous hills, vi. 311.
in few, iv. 126.
ingendering pride, iii. 152.
inglorious, v. 152.
inhabitation, v. 463.
inhabit lax, iii. 362.
innumerous, vi. 301.
inoffensive, iv. 140.
inspher'd, vi. 237.
instruct, v. 60.
Interminable, v. 372.
intend, ii. 406.
intervein'd, v. 171.
interwove, vi. 329.
intrench'd, ii. 349.
in vain, iii. 45.
invests, ii. 313.
Invisible, iii. 322.
inward eyes, iii. 11.
— v. 478.
Iogerne, vii. 383.
jointed armour, iii. 387.
joust, iv. 10.
Iris' woef, vi. 253.
iron field, v. 188.
iron tears, vi. 126.
irriguous, iii. 99.
Ithuriel, iii. 150.
judicious, iii. 467.
juglers, v. 449.

K.

keep state, vi. 113.
kercheft, vi. 129.
King, Mr. Edw. vi. 3, &c.
kingdom, v. 165.
knight in arms, vi. 458.
knights of Logres, &c. v. 125.
knit, vi. 264.
knot-grafs, vi. 329.

L.

labouring pioneers, v. 190.
ladies of the Heiferides, v. 124.
Ladon, vi. 171.
lair, iii. 395.
Lancelot, v. 125.
lap of Earth, iv. 87.
lap of Peace, vii. 81.
lapped in delight, vi. 285.
large field, iv. 288.
large heart, iv. 334.
large limb'd, vii. 154.
Lars, vii. 22.
Laud, Archbishop, vi. 41.
Lawes, Henry, vi. 206, &c.
Lawes, William, vi. 210.
Lawrence, Henry senior, vi.
487.
Lawrence, Henry junior, vi.
489.
leaden eye, vi. 115.
lees of melancholy, vi. 365.
Leighton, Sir William, vii.
346.
leprous sin, vii. 15.
Leonora Baroni, vii. 255.
Leonora of Este, vii. 255.
Leucothea, iv. 227.
leviathan, iii. 338.
lewd, iii. 92.
Ley, Sir James, vi. 462.
Ley, Lady Margaret, vi. 462.
libbard, iii. 397.
lightning divine, iii. 243.
lillied banks, vi. 171.
Lilly's Euphues, vii. 72.
Limbo of Vanity, ii. 39.
— iii. 50.
limitary, iii. 163.
lion ramp, v. 356.
liquid air, vi. 397.
liquid fire, ii. 314.
lithe proboscis, iii. 111.
liveried Angels, vi. 317.
livery of sorrow, vi. 61.
living death, iv. 188.
— v. 352.

GLOSSARIAL INDEX.

Living grave, vii. 61.
living oracle, v. 62.
locks of trees, iv. 209.
lofty grave tragedians, v. 248.
lofty rhyme, vi. 15.
longitude, iii. 383.
long-levell'd rule of light, vi.
300.
love-darting eyes, vi. 358.
love-lorn, vi. 279.
low reverence, iv. 83.
low-thoughted care, vi. 238.
lubbar fiend, vi. 97.
Ludlow Castle, vi. 187.
Lyceum, v. 246.
Lycidas, vi. 52.
Lydian airs, vi. 103.

M.

Mab, queen, vii. 78.
Macdonuel, vi. 464.
mace of Death, iv. 137.
Machaon, vii. 307.
madding wheels, iii. 278.
madrigal, vi. 326.
Mæonides, iii. 8.
magnetick, v. 94.
Maia's son, iii. 202.
Mammon, ii. 356.
manna-dropping, ii. 382.
Manfo, Marquis of Villa, vii.
355, 356.
Mansfelt, Count, vii. 193.
mantle hairy, vi. 35.
mantling, iii. 393.
manuring, iii. 133.
marasmus, iv. 256.
marble air, iii. 56.
Marino, vii. 357.
marish, iv. 349.
married to verse, vi. 103.
marshall'd feast, iv. 11.
Marston's MS. Mask, vi. 151.
Mary, queen, vii. 320.

masks, vi. 101, 222.
— — vii. 30.
matin song of birds, iii. 177.
— — vi. 97.
mazes, vi. 104.
meadows trim, vi. 90.
measure (a dance) vi. 265.
meaths, iii. 209.
med'cinal, v. 396.
medicinal, v. 396.
Megæra, iv. 162.
melodious tear, vi. 16.
mellowing year, vi. 15.
melting voice, vi. 104.
memory or monument, iv. 242.
memory, fons of, vii. 86.
Mercy, sweet-ey'd, vii. 47.
Merlin, vii. 383.
Michael's Mount, vi. 7, &c.
Midas ears, vi. 468.
middle, iv. 63.
Milton's Father, vii. 346.
mimicks, v. 451.
mimir, v. 452.
mincing, vi. 395.
mingle, vii. 373.
minims, iii. 398.
minute drops, vi. 130.
miscreated, ii. 429.
misery, iv. 7.
mix'd dance, v. 458.
moift, iii. 215.
moift, vi. 47.
Mole, river, vii. 83.
molten crystal, vi. 389.
Moly, vi. 342.
moment, iii. 281.
Mona, vi. 25.
monstrous world, vi. 47.
mooned, vii. 23.
moon riding, vi. 119.
More, Alexander, vii. 263, &c.
More, Henry, vi. 322.
morrice, vi. 258.
mortal eye, vii. 156.
mortal fight, v. 439.
motion'd, v. 366.
mother of eloquence, v. 242.

GLOSSARIAL INDEX.

mould, iii. 314.

Mount St. Michael's, vi. 7, &c.

mountain-nymph, vi. 82.

mountain unremoved, iii. 166.

mountaineer, vi. 311.

moving grave, v. 353.

muffled, vi. 298.

mummers, v. 450.

murky, iv. 136.

musky winds, vi. 399.

muttering thunder, iv. 97.

Mycale, vii. 360.

mysterious law, iii. 145.

mystical dance, iii. 231.

N.

Namancos, vi. 48.

Naphtha, ii. 362.

nathleſs, ii. 319.

nature's chime, vii. 55.

nature wanton'd, iii. 213.

navel, vi. 327.

necromancer's banquet, vi. 347.

necromancer's hall, vi. 346.

necromancer's wand, vi. 346.

nectar'd lavers, vi. 372.

nectarous humour, iii. 292.

neither and, iv. 283.

Nepenthes, vi. 349.

never-sere, vi. 14.

new-fangled, vii. 73.

nice morn, vi. 263.

night-tounder'd, ii. 311.

— vi. 323.

night shot through, iii. 260.

— vi. 454.

ninefold harmony, vii. 14.

Niphates, iii. 71.

nod, vi. 394.

noise, vii. 55.

number numberleſs, v. 184.

numerous verse, iii. 188.

numming spell, vi. 374.

nut-brown ale, vi. 94.

Nymphs of Diana's train, v.

124.

O.

obdured, ii. 415.

obey to, ii. 28, 323.

oblige, iv. 94.

oblique, iii. 56.

oblivious, ii. 317.

obſcure, ii. 383.

obsequious, iii. 460.

obtains, .v. 17.

ocean stream, ii. 311.

Oceanus, vi. 377.

odds, vi. 156

odorous, iii. 221.

odorous morn, vi. 164.

old Euphrates, ii. 331.

old Olympus, iii. 348.

Oldmixon, vii. 259.

olive grove of Academe, v. 243.

ominous, v. 283.

— vi. 249.

opening eyelids of the morn,
vi. 19.

Ophion, iv. 166.

Ophiuſa, iv. 160.

opportune excursion, ii. 401.

orb'd, vii. 17.

orbicular, iv. 146.

ores, iv. 287.

Orcus, ii. 452.

order'd characters of tears, vii.
34, 35.

orient colours, ii. 344.

— gems, iii. 51.

— morn, iii. 309.

— pearl, iii. 96.

Ormus, ii. 373.

ornate, v. 405.

Orphean lyre, iii. 6.

Orpheus, vi. 125.

overween, vi. 460.

ougly-headed, vi. 422.

Ouse, river, vii. 384.

Oxford, Earl of, vii. 193.

P.

pageantry, vi. 101.

GLOSSARIAL INDEX.

pages black, vii. 32.
painted heavens, vii. 151.
painted wings, iii. 392.
palaces, v. 214.
pale primrose, vii. 67.
pale-ey'd, vii. 20.
palmer's weed, vi. 272.
palpable darkness, iv. 315.
pamper'd boughs, iii. 196.
Pan, vii. 11.
Pandemonium, ii. 365.
panim, ii. 366.
panoply, iii. 309.
paragon'd, iv. 150.
paranymph, v. 427.
Paris, city, vii. 244.
Parker, Archbishop, vii. 118.
parle, v. 412.
Parry, W. vii. 310.
part, iv. 126.
pastry built, v. 120.
pastures new, vi. 53.
patron, iii. 24.
pavement of stars, iii. 408.
pavilion'd, iv. 233.
Pausilipo, grotto of, vii. 257.
Peele, George, vi. 223.
peeling, v. 230.
peeping morn, vi. 263.
peering day, vii. 15.
pendant world, ii. 461.
pendulous, iii. 169.
pennons, ii. 449.
pens, iii. 389.
pensioners, vi. 108.
pernicious, iii. 308.
perpetual, ii. 304.
person, iv. 126.
personating, v. 263.
pest, ii. 434.
pester'd, vi. 239.
Phœbades, vii. 348.
Phœbus, vi. 31.
pide, vi. 90.
piednefs, vi. 90.
pillar of state, ii. 395, 396.
pin'd with hunger, v. 48.
pin-fold, vi. 239.
piping winds, vi. 129.
pity and ruth, vi. 461.
plague, vii. 192.
planet-struck, iv. 149.
platane, iii. 120.
plate and mail, iii. 296.
pledge, vi. 36.
plighted clouds, vi. 293, 294.
plumes, vi. 305.
Plutarch, vii. 359.
pomp, iii. 424.
— vi. 101.
pontifical, iv. 141.
ported spears, iii. 164.
portreſs, ii. 435.
post, vi. 292.
potent art, vi. 414.
powder'd spells, vi. 415.
powder'd with stars, iii. 408.
prank'd, vi. 359.
pretended, iv. 195.
prick forth, ii. 412.
prime, vi. 290.
Prince of darkness, iv. 146.
printleſs feet, vi. 383.
prison'd, vi. 284.
proceſs of ſpeech, iii. 364.
prodigious, ii. 420.
progeny, v. 291.
proof, iii. 212.
— v. 28.
Proſerpine, iii. 101.
proſtrate, iii. 336.
Proſe-works, vii. 394, &c.
proverb'd, v. 364.
proud ſteed rein'd, iii. 156.
proud towers, iii. 255.
proweft, v. 192.
Prymne, vii. 97.
punctual ſpot, iii. 420.
puny, ii. 400.
purſled, vi. 400.
Puritans, vii. 209.
Puteanus, Erycius, vi. 223.
pyramid of fire, ii. 456.

GLOSSARIAL INDEX.

Q.

quadrature, iv. 146.
quaint habits, vi. 267.
——— ringlets, vi. 162.
quips, vi. 80.

R.

ragged, vi. 76.
ragged rocks, vi. 7.
Randolph, Thomas, vi. 182.
rapt, vi. 114.
ras'd, iii. 11.
rate, v. 448.
rathe, vi. 44.
realty, iii. 271.
rebecks, vi. 93.
rebell'd, iii. 326.
reck'd, ii. 377.
recoil, vii. 147.
recorded, iii. 379.
recreant, v. 162.
reft, vi. 36.
reign, ii. 343.
religious, ii. 327.
reluctant flame, iii. 264.
remark, v. 447.
remedilefs, vii. 39.
removed, vi. 120.
repeal'd, iii. 353.
reptile, iii. 385.
retire, iv. 237.
revelry, vi. 101.
Rhene, ii. 325.
rhetorick, v. 209.
——— vi. 363.
rhime, ii. 288.
rhombs, v. 184.
richly dight, vi. 137.
ride the air, ii. 413.
ride on a sunbeam, iii. 126.
ridges of grim war, iii. 281.
Riddig, Richard, vii. 189.
rift, v. 274.
rifited rocks, vi. 327.
rights, vi. 260.

rime, ii. 290.
rings, vi. 495.
river of oblivion, ii. 59.
Robin Goodfellow's creambowl,
vi. 96.
——— flail, vi. 97.
robustious, v. 390.
rock of adamant, v. 286.
rolling in vice, v. 159.
rose without thorn, iii. 99.
rosy red, iii. 469.
root-bound, vi. 348.
round, v. 52.
round, (a dance) vi. 264.
Rouse, John, vii. 390; 397.
rouse the morn, vi. 85.
rubied lip, vi. 386.
rubied nectar, iii. 233.
——— v. 388.
ruddy waves, vii. 154.
ruin, v. 274.
ruining, iii. 339.
ruminating, iii. 111.
rural minstrelsy, vi. 330.
rushy-fringed, vi. 381.
ruth, vi. 461.
Rutherford, Samuel, vii. 94.

S.

sable stole, vi. 112.
sable-stoled, vii. 25.
sable-vested, ii. 452.
sable shroud, vi. 18.
Sabean odours, iii. 89.
Sabrina, vi. 369.
sacred morn, iii. 328.
sacred well, vi. 17.
sad, iii. 310.
sad Electra, vi. 459.
sadly, vi. 326.
safe, iv. 81.
saffron robe, vi. 100.
sagacious, iv. 136.
sager, vi. 78.
sail-broad vans, ii. 448.
salve to sores, v. 361.

GLOSSARIAL INDEX.

Salmasius, vii. 258.
Salsilli, vii. 351.
salt flood, vi. 241.
sanctities of heaven, iii. 13.
Sandys, George, v. 174.
Satan, ii. 298.
Savage, Lady Jane, Marchioness
of Winchester, vii. 59, 60.
favour, iv. 98.
faws, vi. 258.
scalp, vi. 426.
scapes, v. 99.
scarf, vi. 400.
scath'd, ii. 350.
scazons, vii. 351.
scepter'd pall, vi. 123.
scorpion, iv. 159.
scorpion-like gift, v. 376.
scrannel, vi. 39.
Scudamore, Lord, vi. 183.
sculls, iii. 386.
scumm'd the dross, ii. 359.
sdein'd, iii. 80.
sea of passions, iv. 182.
seagirt isles, vi. 241.
seal, iii. 387.
secret, ii. 286.
secret sluce, vi. 161.
fect, iii. 272.
secure, iv. 330.
see to, vi. 339.
seek to, vi. 304.
seldom por'd on, vi. 464.
semblance, ii. 342.
senate-houfe, vi. 307.
senefhals, iv. 11.
sensual stye, vi. 252.
sepúlchred, vii. 87.
sequel, iii. 169.
Sérapis, ii. 361.
sere, iv. 210.
serenate, iii. 147.
serpent error, iii. 375.
ferried, ii. 344.
— iii. 317.
severity, vi. 258.
sewers, iv. 11.
shadowy offspring, v. 270.

shaggy top, vi. 25.
thaggieſt ruffian, vi. 417.
Shakspeare, vi. 103.
shak'd, vii. 46.
hapc, v. 150.
shattering, iv. 209.
shaves, ii. 421.
sheen, vi. 401.
sheeny, vii. 46.
shepherd lad, v. 134.
shive, vii. 23.
shooting star, vi. 253.
shops of thunder, vii. 76.
showers of arrows, v. 187.
shrewd elfe, vi. 374.
shrouds, vi. 265.
shrunk, vi. 42.
shutting eye of day, vi. 446.
silent moon, v. 351.
silent obsequy, v. 483.
silver chime, vi. 377.
silver lake, vi. 377.
ilver-buskin'd, vi. 379.
silver-footed, vi. 378.
silver-wristed, vi. 378.
Sin and Death, allegory of, ii.
 60.
sincerely, vii. 51.
finifter, iv. 196.
fitting, iii. 153.
skill'd of, iv. 11.
Skinner, Cyriack, vi. 490.
sky-tinctur'd, iii. 202.
slack-hand, iv. 88.
slumbering morn, vi. 85.
smiling, v. 23.
smil'd with fragrance, iii. 439.
smiling half in scorn, iii. 159.
smooth air, vi. 468.
smooth conceits, v. 256.
smooth-shaven green, vi. 119.
smooth-sliding flood, vi. 58, 389.
smoothing the brow, v. 94.
smote, iii. 97.
smouldring, vii. 17.
sober, vi. 111.
fock, vi. 102.
soft-sliding, vi. 58, 389.

GLOSSARIAL INDEX.

foldan, ii. 366.
solemn-breathing, vi. 33.
solicitous, v. 383.
solitary hand, iii. 272.
solstitial, vi. 174.
son of memory, vii. 86.
sooth, vii. 115.
sootheſt, vi. 369.
footy flag, vi. 337.
ford, iv. 252.
ſorrow's livery, vi. 58, 59.
ſovran, ii. 315.
ſought, v. 398.
ſow'd with ſtarſ, iii. 381.
ipangled with starſ, iii. 385.
— vi. 401.
— vii. 153.
ſpeakable, iv. 61.
ſpeckled Vanity, vii. 15.
ſpeculation, iv. 346.
Spenser, vi. 127.
— vii. 360.
ſpets, vi. 261.
ſpeed ſuccinēt, iii. 63.
ſphere chime, vi. 404.
ſpirited, iv. 65.
ſpreading favour, vi. 271.
ſprungy air, vi. 266.
ſquadron angelick, iii. 164.
ſquadrons bright, vii. 6.
ſquint fuſpicion, vi. 309.
ſtar-beſtudded, vi. 355.
ſtar-chamber, vii. 211.
ſtar-empower'd, vii. 153.
ſtar-proof, vi. 170.
ſtar-spangled, vii. 153.
ſtate, iv. 152.
— vi. 168.
ſtatifs, v. 269.
ſteering, v. 353.
Steuart, Adam, vii. 94.
ſtill, vii. 31.
Stoa, v. 247.
ſtood, iii. 418.
ſtoop'd, iv. 230.
ſtops, vi. 52.
ſtore of ladies, vi. 99.
ſtoried windows, vi. 137.
ſtray, vi. 89.
ſtreams frizadoed, vi. 16.
ſtrike, v. 474.
ſtrikes a peace, vii. 8.
ſtrucken mute, iv. 101.
ſtubs, v. 49.
ſtupendious, v. 473.
ſubdue, v. 37.
ſubjected plain, iv. 350.
ſubſcribe, iv. 229.
ſuccinēt, iii. 63.
Summanus, vii. 313.
ſumm'd, iii. 389.
ſumm'd, their pens, v. 9.
ſumptuous gluttonies, v. 226.
ſunbright chariot, iii. 269.
ſun ſups with the ocean, iii.
— 215.
ſun's team, vii. 5.
ſun clad, vi. 361.
ſun-proof, vi. 170.
ſupplanted, iv. 158.
ſurging waves, v. 213.
ſustain, vii. 112.
ſwarm of thoughts, v. 345.
ſwart, vi. 43.
ſwart faery, vi. 314.
ſwart-star, vi. 43.
ſweet-briar, vi. 84.
ſweet-winged ſquires, vii. 57.
ſweet ſocieties, vi. 51.
ſwelling epithets, v. 261.
ſwelling gourd, iii. 377.
ſwerv'd, (the battle) iii. 297.
ſwift Hebrus, vi. 26.
ſwill'd inſolence, vi. 269.
ſwim in joy, iv. 269.
ſwindges, vii. 18.
ſwink'd, vi. 291.
ſword-law, iv. 275.
ſword-players, v. 449.
ſyllable, vi. 276.

T.

tag, ii. vii.
tale, vi. 88.

GLOSSARIAL INDEX.

tangled wood, vi. 270.
tapestry, vii. 229.
taffel'd horn, vi. 164.
Tasso, vii. 255, 256.
Tasso's Leonora, vii. 256.
Tasso's tomb, vii. 358.
tafted, v. 88.
tawny king, vii. 154.
tear, vi. 16.
— vii. 63.
tears instructed, vii. 34.
teats, iv. 62.
tedded, iv. 46.
tell-tale sun, vi. 263.
temper'd, iii. 410.
— vi. 20, 21.
tempest, iii. 388.
temple and tower, vi. 459.
tempted attempt, ii. 353.
Tetrachordon, vi. 463.
Thamyris, iii. 8.
theatres, v. 214.
thick-warbled notes, v. 244.
thief of Paradise, v. 300.
thievish Night, vi. 273.
Thomson, Mrs. Catherine, vi.
471.
thrall, v. 57.
three-listed, iv. 291.
thunder-clasping hand, vii. 153.
thunderous, vii. 75.
till, iii. 444.
tilting, iv. 11.
tipe, iv. 210.
tinsel-slipper'd, vi. 378.
tongue-batteries, v. 379.
tongue-doughty, v. 439.
top of eloquence, v. 267.
tormented air, iii. 282.
tortuous, iv. 58.
tournament, iv. 10.
towers and battlements, vi. 90.
tower and terrace, vi. 391.
training, iii. 312.
translucent, vi. 375.
transmigration, iv. 134.
trappings, iv. 10.
travell'd, iii. 50.
tread a measure, vi. 395.
Trent, river, vii. 82.
tresses like the morn, vi. 353.
tributary gods, vi. 342.
trick'd, vi. 129.
trim gardens, vi. 115.
trip on the toe, vi. 82.
trippings, vi. 394.
tripping ebb, iv. 290.
tripping fairy, vii. 79.
Tripos verses, vii. 333.
Triton, vi. 378.
triumphal arcs, v. 214.
triumphs, vi. 99.
troop, v. 48.
troll the tongue, iv. 268.
trophics hung, v. 484.
tufted trees, vi. 90.
turms of horse, v. 220.
two-handed sword, iii. 283.
type of Hell, ii. 330.
tyranny, ii. 303.

V

vacant, v. 103.
Valdarno, ii. 318.
Vallombrofa, ii. 320.
Vane, Sir Henry, vi. 480.
vanquish'd, v. 30.
vans, ii. 448.
vantbrace, v. 435.
various-measur'd verse, v. 247.
varnish'd, v. 418.
vassals of wrath, ii. 379.
vault of Heaven, ii. 355.
velvet head, vi. 383.
vermeil-tinctur'd lip, vi. 451.
vested priest, v. 40.
vesture's hem, vi. 169.
vex'd wildernes, v. 275.
viewles, vi. 255.
vigils, v. 31.
villatick fowl, v. 479.
violet-embroider'd, vi. 279.
virgin, iv. 29.
virgin majesty, iv. 29.

GLOSSARIAL INDEX.

Virtue's book, vi. 303.
Virtue's hill, v. 102.
volant touch, iv. 263.
volúbil, iii. 129.
votarist, vi. 272.

U.

unblemish'd form, vi. 277.
unblench'd, vi. 313.
unbosom, vii. 36.
uncouth cell, vi. 76.
uncouth pain, iii. 295.
uncouth passage, iv. 156.
understand, iii. 318.
unenchanted eye, vi. 307.
unesential, ii. 405.
unexpressive, vii. 13.
unholy, vi. 76.
unlaid ghost, vi. 314.
unmuffle, vi. 298.
unprevented, iii. 24.
unprincipled, vi. 303.
unrazor'd lips, vi. 290.
unreal, iv. 155.
unremoved, iii. 166.
unreproved pleasures, vi. 83.
unrespited, unpitied, unre-
 priev'd, ii. 387.
unshorn Apollo, vii. 75.
unsunn'd heaps, vi. 308.
unvalued, vii. 86.
unweeting, vi. 328.
upland, vi. 92.
Urania, iii. 347.
urchin blasts, vi. 473.
use, vi. 43.
Uther Pendragon, vii. 383.
Uzziel, iii. 149.

W.

waggons of cane, iii. 43, 44.
waken, iii. 38.

wak'ſt, iv. 246.
wakes and pastimes, vi. 260.
Walton, Ilaac, vi. 185.
wandering ſteps, vi. 351.
wan-white leaves, vii. 32, 33.
wantoning nature, iii. 204.
war in procin&t, iii. 261.
ware, iv. 36.
warping, ii. 328.
wasflailers, vi. 269.
waste wilderneſs, v. 6.
watchful ſpheres, vi. 258.
watery bier, vi. 15.
watery plain, vii. 151.
wattled, vii. 380.
weeds of peace, vi. 99.
weigh'd, iii. 168.
well-couch'd fraud, v. 19.
weſtering, vi. 21.
whelming tide, vi. 47.
whirlwind ſound, iii. 328.
whispering winds, v. 78.
whift, vii. 9.
white letters, vii. 33.
white-rob'd Truth, vii. 47.
wide-encroaching Eve, iv. 167.
wild, v. 423.
wildeſhes, iv. 28.
Wincheſter, Marchionefs of, vii.
 59, &c.
Windsor Castle, vii. 84.
winged warriours, vii. 37.
wings, v. 184.
wifards, vii. 6.
wifard stream, vi. 25.
within, ii. 361.
womb, ii. 356.
wons, iii. 395.
Woodcock, Francis, vi. 496.
woodnotes wild, 103.
worm, iv. 102.
wormy beds, vii. 45.
Wotton, Sir Henry, vi. 179, &c.
worth a ſponge, v. 262.
wreathed smiles, vi. 81.
written date, vi. 413.

GLOSSARIAL INDEX.

X.

Xavier, Francis, vii. 317.
Xerxes, iv. 140.

Y.

yawning dens, vi. 418.
yawning grave, iv. 171.
yellow bridegroom, vii. 222.
yellow Hymen, vii. 221.
yellow-tressed Hymen, vii. 222.

yellow sands, vi. 414.

yet once more, vi. 13.

Young, Thomas, vii. 201, &c.

Z.

Zephon, iii. 150.
Zephyr with Aurora, vi. 78.
Zephyrus on Flora breathing,
vii. 196.
Zophiel, iii. 310.
Zora, v. 360.

CONTENTS

OF THE SEVEN VOLUMES.

VOL. I.

	Page
Some Account of the Life and Writings of Milton	1
Nuncupative Will of Milton - - - - -	165
List of Editions, Translations, and Alterations, of the POETICAL WORKS - - - - -	189
List of Detached Pieces of Criticism relating to the POETICAL WORKS - - - - -	212
Verbal Index - - - - -	219

VOL. II.

Prolegomena, &c. Commendatory Verses - - - - -	iii
Addison's Criticism on the Paradise Lost, with notes by the editor - - - - -	\$
Dr. Johnson's Remarks on Milton's Versification, with remarks by the editor - - - - -	154
Inquiry into the Origin of Paradise Lost - - - - -	210
Mr. Boyd's Remarks on the Fallen Angels of Milton *	257
Milton's Apology for the Verse - - - - -	275
THE FIRST AND SECOND BOOKS OF PARADISE LOST - - - - -	283, &c.

VOL. III.

THE THIRD, FOURTH, FIFTH, SIXTH, SEVENTH, and EIGHTH BOOKS OF PARADISE LOST - - - - -	1, &c.
--	--------

CONTENTS.

VOL. IV.

	Page
THE NINTH, TENTH, ELEVENTH, and TWELFTH BOOKS OF PARADISE LOST	1, &c.
Plans of Paradise Lost as a Tragedy	383
Lauder's Interpolations	389

VOL. V.

Preliminary Observations on Paradise Regained	i
Origin of Paradise Regained	xv
PARADISE REGAINED	5
Milton's Defence of Tragedy	313
Preliminary Observations on Samson Agonistes	319
SAMSON AGONISTES	343
Plans of other Tragedies	493

VOL. VI.

Preliminary Notes on Lycidas ; Mr. King	3
St. Michael's Mount	7
LYCIDAS	13
Various Readings of Lycidas from the Cambridge Manuscript	60
Preliminary Notes on L'Allegro and Il Penserofo	65
L'ALLEGRO	75
IL PENSEROFO	107
Preliminary Notes on Arcades ; Harefield	147
Countess of Derby	148
Marston's Manuscript Mask	151
ARCADES	157
Various Readings of Arcades from the Cambridge Manuscript	174

CONTENTS.

	Page
Preliminary Notes on Comus; Lawes's Dedication -	177
Sir Henry Wotton's Letter to Milton - - - -	179
Some Account of Ludlow Castle - - - -	187
— of the Earls of Bridgewater - - - -	195
— of Henry Lawes - - - -	206
Origin of Comus - - - -	221
COMUS - - - -	237
Various Readings of Comus from the Cambridge Manuscript - - - -	413
Various Readings of Comus from the Duke of Bridge- water's Manuscript - - - -	426
Preliminary Observations on the Sonnets - - -	437
Henry Constable's Manuscript Sonnets - - -	439
Mr. Stillingfleet's Manuscript Sonnet - - -	441
SONNETS, viz.	
I. To the Nightingale - - - -	445
II. Donna leggiadra, &c. - - - -	447
III. Qual in colle aspro, &c. - - - -	448
CANZONE. Ridonfi, &c. - - - -	450
IV. Diodati, &c. - - - -	451
V. Per certo i bei, &c. - - - -	453
VI. Giovane piano, &c. - - - -	455
VII. On his being arrived to the age of twenty- three - - - -	456
VIII. When the assault was intended to the City	458
IX. To a virtuous young Lady - - - -	460
X. To the Lady Margaret Ley - - - -	462
XI. On the Detraction which followed on my writing certain Treatises - - - -	463
XII. On the saine - - - -	466
XIII. To Mr. H. Lawes on his Airs - - -	468
XIV. On the religious memory of Mrs. Catherine Thomfon - - - -	471
XV. To the Lord General Fairfax - - - -	473
XVI. To the Lord General Cromwell - - -	476
XVII. To Sir Henry Vane the younger - - -	480
XVIII. On the Massacre in Piemont - - -	482

CONTENTS.

VOL. IV.

	Page
THE NINTH, TENTH, ELEVENTH, and TWELFTH BOOKS OF PARADISE LOST - - - - -	1, &c.
Plans of Paradise Lost as a Tragedy - - - - -	383
Lauder's Interpolations - - - - -	389

VOL. V.

Preliminary Observations on Paradise Regained - - - - -	1
Origin of Paradise Regained - - - - -	xv
PARADISE REGAINED - - - - -	5
Milton's Defence of Tragedy - - - - -	313
Preliminary Observations on Samson Agonistes - - - - -	319
SAMSON AGONISTES - - - - -	343
Plans of other Tragedies - - - - -	493

VOL. VI.

Preliminary Notes on Lycidas ; Mr. King - - - - -	3
St. Michael's Mount - - - - -	7
LYCIDAS - - - - -	13
Various Readings of Lycidas from the Cambridge Manuscript - - - - -	60
Preliminary Notes on L'Allegro and Il Penserofo - - - - -	65
L'ALLEGRO - - - - -	75
IL PENSEROFO - - - - -	107
Preliminary Notes on Arcades ; Harefield - - - - -	147
Countess of Derby - - - - -	148
Marston's Manuscript Mask - - - - -	151
ARCADES - - - - -	157
Various Readings of Arcades from the Cambridge Manuscript - - - - -	174

CONTENTS.

	Page
Preliminary Notes on Comus; Lawes's Dedication -	177
Sir Henry Wotton's Letter to Milton - - - -	179
Some Account of Ludlow Castle - - - -	187
— of the Earls of Bridgewater - - - -	195
— of Henry Lawes - - - -	206
Origin of Comus - - - -	221
COMUS - - - -	237
Various Readings of Comus from the Cambridge Manuscript - - - -	413
Various Readings of Comus from the Duke of Bridge- water's Manuscript - - - -	426
Preliminary Observations on the Sonnets - - -	437
Henry Constable's Manuscript Sonnets - - -	439
Mr. Stillingfleet's Manuscript Sonnet - - -	441
SONNETS, viz.	
I. To the Nightingale - - - -	445
II. Donna leggiadra, &c. - - - -	447
III. Qual in colle aspro, &c. - - - -	448
CANZONE. Ridonsi, &c. - - - -	450
IV. Diodati, &c. - - - -	451
V. Per certo i bei, &c. - - - -	453
VI. Giovane piano, &c. - - - -	455
VII. On his being arrived to the age of twenty- three - - - -	456
VIII. When the assault was intended to the City	458
IX. To a virtuous young Lady - - - -	460
X. To the Lady Margaret Ley - - - -	462
XI. On the Detraction which followed on my writing certain Treatises - - - -	463
XII. On the same - - - -	466
XIII. To Mr. H. Lawes on his Airs - - -	468
XIV. On the religious memory of Mrs. Catherine Thomson - - - -	471
XV. To the Lord General Fairfax - - - -	473
XVI. To the Lord General Cromwell - - -	476
XVII. To Sir Henry Vane the younger - - -	480
XVIII. On the Massacre in Piemont - - -	482

CONTENTS.

	Page
XIX. On his Blindness - - - - -	485
XX. To Mr. Lawrence - - - - -	487
XXI. To Cyriack Skinner - - - - -	490
XXII. To the same - - - - -	492
XXIII. On his deceased Wife - - - - -	496
Sonnets of Petrarch and Camöens - - - - -	498
Various Readings of the Sonnets from the Cambridge Manuscript - - - - -	500

VOL. VII.

ODES, viz.

On the Morning of Christ's Nativity - - - - -	3
The Passion - - - - -	29
Upon the Circumcision - - - - -	37
On the Death of a fair Infant - - - - -	41
On Time - - - - -	50
At a solemn Musick - - - - -	52
Various Readings of the Ode at a Solemn Musick, from the Cambridge MS. - - - - -	57
On the Death of the Marchioness of Winchester - -	59
On May Morning - - - - -	66

MISCELLANIES, viz.

At a Vacation Exercise in the College - - - - -	71
Epitaph on Shakspere - - - - -	85
On Hobson, the University Carrier - - - - -	88
On the same - - - - -	89
On the New Forcers of Conscience under the Long Parliament - - - - -	92
Various Readings of the same - - - - -	98

TRANSLATIONS, viz.

Horace to Pyrrha - - - - -	101
Fragments - - - - -	104, &c.
PSALMS - - - - -	109, &c.
Paraphrase of PSALM CXIV. - - - - -	147

CONTENTS.

	Page
Paraphrase of PSALM CXXXVI. - - -	150
ELEGIARUM LIBER, &c. viz.	
De Authore Testimonia - - - -	161
Mr. Warton's Preliminary Observations on the Latin Verses - - - -	169
EL. I. Ad Carolum Deodatum - - - -	175
II. In Obitum Praeconis Academicus Cantabri- ensis - - - -	189
III. In Obitum Praefulvis Wintoniensis - - - -	192
IV. Ad Thomam Junium - - - -	201
V. In adventum veris - - - -	213
VI. Ad Carolum Deodatum ruri commorantem - - -	225
VII. Anno Ætatis XIX. - - - -	234
PIGRAMMATUM LIBER, viz.	
EP. I. In Prodictionem Bombardicam - - - -	249
II. In eandem - - - -	249
III. In eandem - - - -	250
IV. In eandem - - - -	250
V. In Inventorem Bombardæ - - - -	251
VI. Ad Leonoram Romæ canentem - - - -	252
VII. Ad eandem - - - -	255
VIII. Ad eandem - - - -	257
IX. In Salmasii Hundredam - - - -	258
X. In Salmasium - - - -	260
XI. In Morum - - - -	263
XII. Apologus de rustico et hero - - - -	267
XIII. Ad Christinam Saecorum Reginam - - -	268
Manuscript account of Christina -	270, &c.
SILVARUM LIBER, viz.	
Dr. C. Burney's Preliminary Observations on the Greek Verses - - - -	277
Psalmus CXIV. Græcè - - - -	300
Philosophus ad regem, &c. Græcè - - - -	302
In effigie ejus Sculptorem. Græcè - - - -	303
In Obitum Procancellarii, Medici - - - -	305
In Quintum Novembris - - - -	310
In Obitum Praefulvis Eliensis - - - -	329
Naturam non pati senium - - - -	333

CONTENTS.

	Page
De Ideâ Platonicâ quemadmodum Aristoteles intellexit	338
Ad Patrem	342
Ad Salfillum	351
Manfus	355
Epitaphium Damonis	369
Ad Joannem Roufium	390
Baron's Imitations of Milton's early Poems	409
Glossarial Index	416

THE END.

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